

FILTERS | STYLES | BRUSHES | PHOTO EDITING | PHOTOSHOP ELEMENTS **Free CD inside**

Photoshop[®] creative

The only monthly
Adobe[®] Photoshop[®]
dedicated magazine

Inside

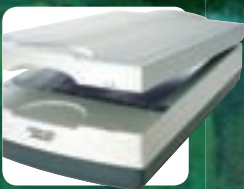
Inside Photoshop

Get to the bottom of vital Photoshop tools and techniques



Microtek ScanMaker

The scanner that promises to do everything you need



Win prints!

See your images mounted on MDF in this issue's comp

Understand paths

Use this feature and achieve flawless selections every time

Free resources!

The best locations for free fonts, brushes, plug-ins and photos

45
pages of
creative
tutorials
inside

Create a Monet masterpiece

Free CD-ROM!

- 40+ Creative brushes
- 39 Stock photographs
- 36 Photoshop plug-ins
- Fonts worth \$260 and much more



Take control of your brushes and produce this fantastic piece of art!

ip
IMAGINE
PUBLISHING

ISSUE 6



£6.00

0 6

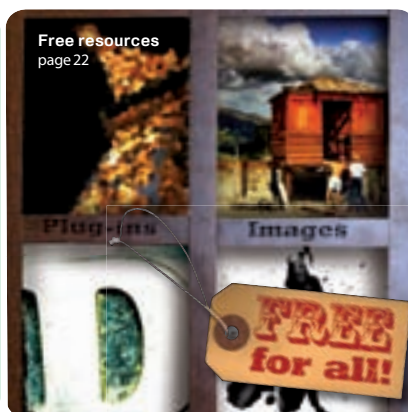




Welcome



A glimpse
of what's in
store this
issue...



The art of
soft focus
page 62

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.



Get your images
put on MDF!
page 74



Turn day into night
page 40



Although there are untold bonuses to working digitally, it can sometimes feel as though you're forever having to put your hand in your pocket. This may come in the form of an upgrade to a new version of Photoshop, or maybe you decide you need a faster computer. But don't worry if your bank balance has seen better days – there are loads of kind-hearted souls who have unleashed their creative endeavours online for you to use for free. Whether you fancy fonts, plug-ins, brushes or photos, you can pick up some decent offerings without paying a penny. We look at where to find such treasures in our feature this issue, starting on page 22, and we've also included some of the best content on this issue's disc. In addition to pointing you towards free booty, we have plenty of creative tutorials to whet your whistle. We show how to turn day into night, create your own Monet masterpiece, turn photos into pixel art and design your own digital frames. There's also plenty of advice on mastering Photoshop tools and a look at the best creative resources.

As ever, we want to see what you create so send us the pieces you're proud of and they might get printed in the magazine!

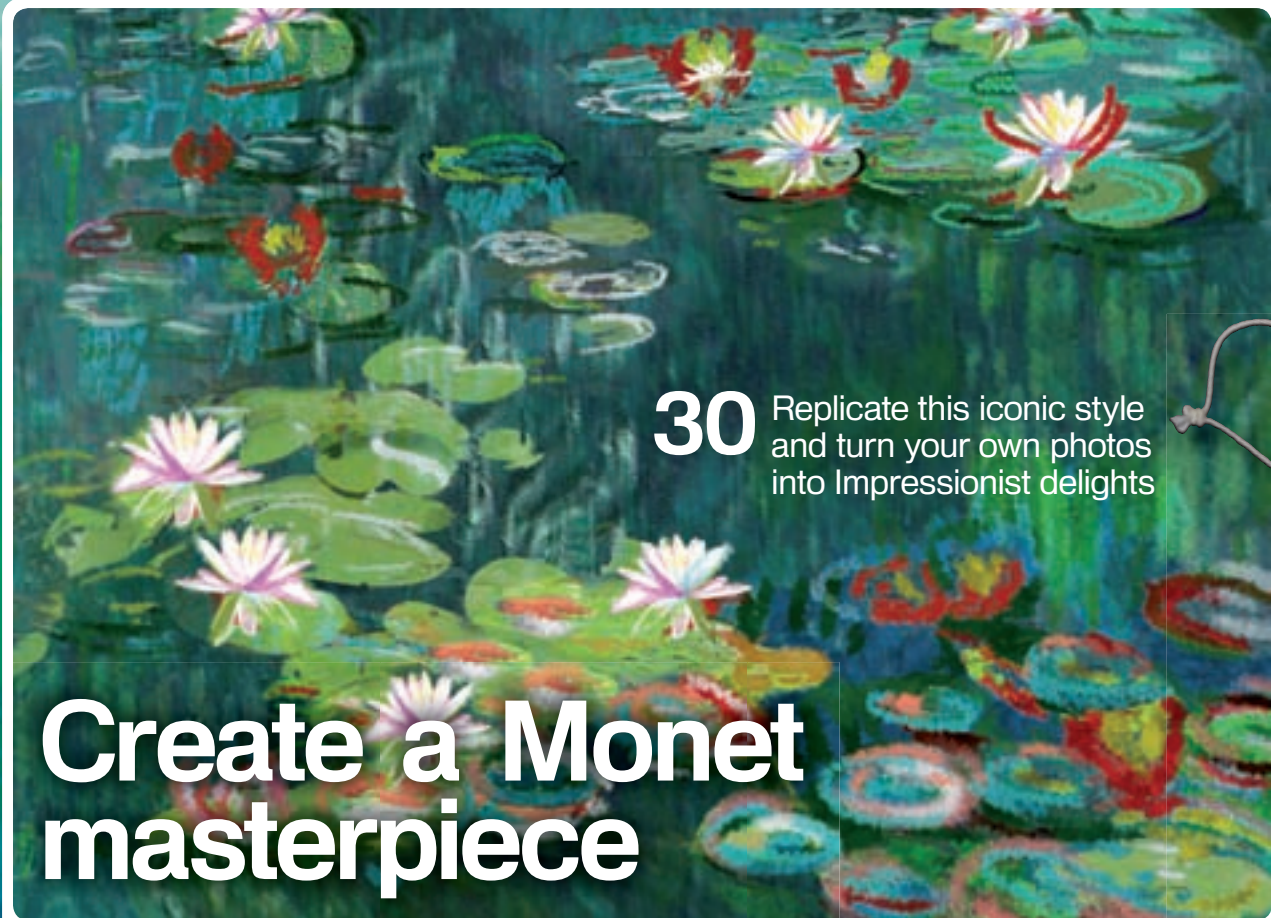
Take care

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

contents

 Complete list
What's in this issue...

- 08 Contributors**
The cunning writers and designers who make the magazine possible
- 10 Creative forum**
Your chance to get some creative issues off your chest
- 12 Creative hub**
The latest news on the best creative sites, services and products
- 15 Interview: eBoy**
Get to know these pixel art geniuses a little bit better
- 16 Exhibit**
This section is dedicated to your art; whether it's personal projects or entries to our Readers' Challenge
- 21 Adobe competition**
Win a trip to Adobe's UK offices for some Photoshop enlightenment
- 22 Feature: Free for all!**
Free Photoshop resources revealed
- 29 Tutorial intro**
Our tutorials cover the spectrum of Photoshop's features
- 78 Advice centre**
More of your image-editing problems are solved
- 84 Next month**
Is it that time already? See what you get next issue
- 85 Creative reviews**
Hardware, software and resources that will help your creativity
- 94 On the CD**
You'll find the CD on the inside back cover; turn to these pages to find out what's on it!
- 96 Subscribe**
Subscribe to *Photoshop Creative* today and save 50%
- 98 Readers' challenge**
More images for you to twist and turn and make your own!



30 Replicate this iconic style and turn your own photos into Impressionist delights

Create a Monet masterpiece



Creative hub

The latest creative news



This is the part of the magazine where we alert you to products or services that will boost your imagination



Exhibit

Artist showcase



We want to see what images you've produced, so send them in to us and they might appear in this section



Advice centre

Your questions answered



Common Photoshop problems solved and the best online destinations for tutorials and advice



22

Load up with free brushes, plug-ins, fonts and photos

Plug-ins

Images

FREE
for all!

94



On the CD

More free resources

Each issue comes with a free CD-ROM packed with resources, add-ons and tutorial resource files

85



Creative reviews

Spend some money...

Be it cameras, printers, software or books, this section is where we examine products to help you get creative

tutorials



Creative tutorials

Make great art today

30 Create a Monet masterpiece

Use Photoshop's brushes and tools to create your very own Impressionist delight

40 Fake a night photo

Use Photoshop's colour tools to transform day into evening

48 Create space, part 2

After creating the planet last issue, this time we turn our attention to the nebula

52 Use the Lighting Effects

With the Lighting Effects filters, it's possible to get a pro studio look for your photos

58 Create pixel art

We show you how to take your first steps in pixel art by using a photo as your basis

62 The art of soft focus

Add mood and drama to photos without blurring features beyond recognition

66 Design digital frames

Give the final finish to your images by creating their very own frames

70 Cool plug-ins: Genuine Fractals

Increase the size of your images

72 Remove red-eye

Get rid of glowing eyes and even learn how to change eye colour altogether

74 Get images mounted to MDF

Learn how to use The Big Print Company's site to order an MDF block of your images



Technical tutorials

Understand your software

36 The Big Technique: Paths

Dealing with paths will grant you perfect control over your selections. We take a good look at what's involved

46 Focus on: Pixelate filter

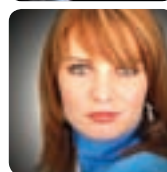
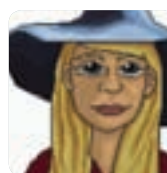
Get surprisingly good art effects

56 Focus on: Shape Dynamics

Use this Brush palette setting to hone the shape of a brush

64 Focus on: Stroke effects

The key to creating quick outlines



Creative Forum

Write to us with your quips, questions or quirks. Whatever your Photoshop experience, we want to hear from you

Watch and learn

I was interested to see your Scott Kelby interview and also read about the Photoshop TV venture. Have you any plans for a tutorial showing how to access the show on an iPod?

Sam Klugman



Photoshop podcasts are cropping up all over the place and are a great way of learning new techniques

If this is something that enough readers are interested in, we can certainly do one in the future, or at least include it in our Q&A section. Let us know.

Resources for nothing

I really do like your magazine, not just for the tutorials, but also because of the CD. I

don't have much use for programs apart from Photoshop and was getting a bit annoyed with buying magazines only to find the disc was full of demos for weird bits of software that I'd never use in a million years. So I much prefer your approach of including handy resources. I was wondering if you were thinking of doing some kind of coverage on the best places to go for the same kind of resources – brushes, plug-ins and the like. I haven't got the internet at home (I live in the middle of nowhere) so have to rely on friends downloading things for me. I don't mind paying money, as long as it's not too much!

Hettie Tripske



With the vast amount of free resources online, you can bolster your creative cupboard painlessly

Good news Hettie. Turn to page 22 and you'll find a feature dedicated to those kind souls

who provide creative resources for others. And the better news is that they are all free! It's possible to build up a pretty impressive pile of photos, brushes, plug-ins and fonts to use without having to pay for any of them. And we're really pleased you like our approach to CD content. After a lot of discussion we decided it was probably better to try and get creative content rather than loads of demo software. As you say, everyone can make use of some brushes where not everyone may enjoy a particular piece of software. And of course, Photoshop does pretty much everything anyway, so you don't need anything else!

Letter from America

Hi, congratulations of a great magazine. It looks and feels great and is much better than anything I can buy here in America. I was just wondering how much a subscription would be in US dollars.

Chad Newman

Hello Chad, thank you for the compliment and we're pleased you like the mag. Our deal for the US roughly works out at \$59 depending on the current conversion rate.



View from the forum

User – timtrim Post – Places to see

I know people have put exotic locations up so far, but I'd really like to suggest Ireland as a place to visit. I've been there a few times, and whether you go to a city or country setting, there's always a photo opportunity.

User – Sarah Post – Great site

I am a regular visitor to the PhotoshopSupport.com site and think everyone should go there!

User – SimonGar Post – Why plug-ins?

I've never understood the point of plug-ins. Most do exactly what you can do in Photoshop so why do people bother with them?

User – Threenips Post – Make friends

Great magazine. Have you ever thought about doing something with video, maybe team up Photoshop with one of Adobe's video-editing programs? I've heard you can do great things but don't know how.

Peripherals

Hard tablet to swallow

I get a lot of use out of your magazine but one thing that is starting to grate on my nerves is the constant adoration of Wacom graphics tablets. Do you guys have shares in the company? I don't see why I should pay out however many hundreds of pounds to buy a glorified pen. Convince me I'm wrong.

Nick Burns

It's hard to convince you without slipping into the worshipping hyperbole you hate,

Nick! We think that the Wacom tablets are great and prefer them to using a mouse. If digital painting is your particular brand of poison, they are an absolute saviour. When it comes to image editing, they give you far more control over your cursor. They're obviously not for everyone, but it's worth trying one out before you dismiss them as a designer's plaything. And they don't have to be expensive. If you don't want to buy new, have a look on eBay. At the time of writing there was a Wacom Intuos2 A5 for £35.

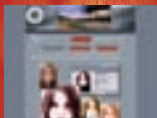




Creative hub

The latest news stories for the Photoshop community

PHOTOSHOP FREEBIES



This month we feature a selection of the best Photoshop sites that are giving away brushes, fonts, plug-ins and stock photography. It's hard to believe that such fantastic goodies are available for us to use in our creative projects, but they are – so hoorah!

DAY INTO NIGHT



Ever wondered how to completely change the mood of a photograph? Follow this month's fantastic tutorial and find out how a photograph taken in broad daylight can be transformed into a night scene. Even learn how to add light trails to the image!

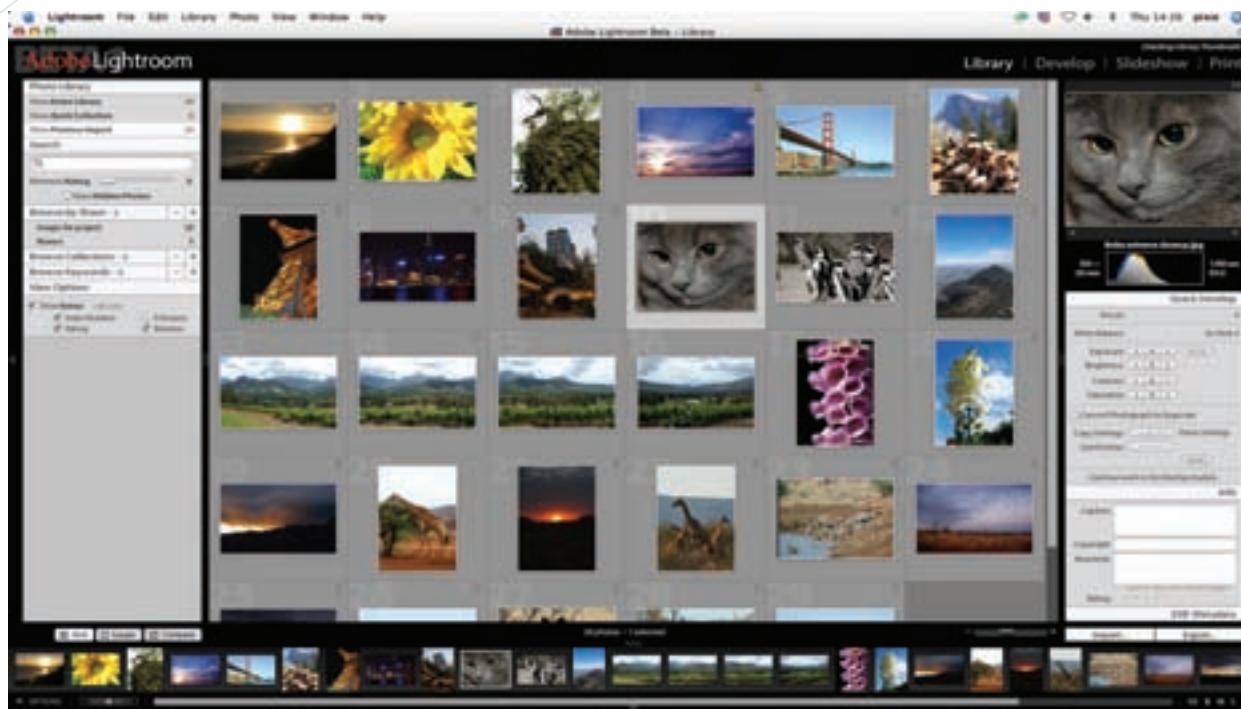
PHOTOSHOP PODCASTS



Podcasts are popping up all over the place these days, allowing Photoshop fiends to immerse themselves in image-editing goodness. The latest to join the ranks is Russell Brown, bringing tips and advice straight to your iPod or iTunes. But don't let the big names have all the fun – why not create your own podcast and share your image-editing secrets?

TOP STORY

SOFTWARE



Adobe unleashes Lightroom beta

Public asked to help shape this exciting photographer tool



The Develop section lets you make essential tweaks to photos



Adobe has announced the public beta of Lightroom, an application allowing you to import, organise, edit and publish your digital images. Boasting a clean and straightforward interface, viewing your images is made incredibly easy. Thanks to various keyboard shortcuts, arranging and viewing your images is effortless. The Tone Curve is just one of the sophisticated features, allowing problematic images to be improved by smoothing out the curve.

Lightroom is split into separate workflow areas; Library, Develop, Slideshow and Print. The first area you work in is the Library,

where all the photo management takes place. Once photos are imported they are displayed in the left panel as a Shoot. Photographs you selected in the Library appear in the Filmstrip at the bottom of the screen, allowing you to easily add, remove or multi-select. It's like the Photo Bin in Elements 3.0.

The Develop area is where alterations to the images you have selected are carried out. The tools in this section have been beautifully tailored to the needs of photographers, with options for altering White Balance, Curves and Brightness. The Slideshow area is highly advanced and allows slideshows to be created for onscreen printouts and even exported as a Flash format for the web. When creating a

slideshow of your work, you can replace the Adobe Lightroom logo with your name or company logo to personalise it further. This is a small touch but exciting all the same, especially when presenting your work to clients.

With Lightroom you can not only view and zoom in on your images but also compare them without difficulty. Options to rate and add tags to photos enhance the organising process further. You don't even have to place your images in a separate library to bring them into Lightroom; you can search for them in any location on your computer and then open them. The application allows you to apply presets to your photographs that you have saved previously. In the Print area you can adjust

TALK TO US! | SEND NEWS STORIES TO ZOE.MUTTER@IMAGINE-PUBLISHING.CO.UK

In the
beginning,
part 5

Follow the evolution of Photoshop in this regular series



The Windows version of Photoshop 2.5 did not offer as many new features as hoped, and there was user feedback claiming that there were problems with memory handling. This was sorted in version

2.5.1, but version 3.0 was close on its heels, which rolled out with that holy Photoshop invention – layers. The Windows version of Photoshop was developed to the Mac version's standard. Untrue rumours began

that Photoshop had copied the concept of layers from competitor Live Picture. However, when the Mac version of Photoshop 3.0 did ship in September 1994 it was instantly successful.



Creating slideshows is an intuitive process

the printing settings of all your print jobs and preview the results.

Lightroom supports over 100 cameras and their corresponding RAW file formats. Alongside providing photographers with a better method to sort and display their images, the program makes photo enhancements and colour corrections simpler. Lightroom complements Photoshop so well that it makes it possible to prepare images so they are easily opened in the digital imaging application. For those wanting to manage vast quantities of files, the program is so powerful that it easily handles a large capacity of images.

Shantanu Narayen, president and chief operating officer of Adobe, describes Lightroom as "a new streamlined digital photography experience". Lightroom acts as a complete system, enabling you to view and alter your images through all stages of the workflow process, from capture to print. At the moment only Mac users can access the beta, although it will eventually support the Windows platform.

As the current version is not complete, Adobe will reveal regular, updated beta releases over the next year and would appreciate any suggestions for elements you would like to be added. The price of Adobe Lightroom is yet to be revealed but for now, you can download the Lightroom Public Beta for free at <http://labs.macromedia.com/technologies/lightroom/>.



Contrast images using the Compare view option

IMAGING

Listen and learn
with new podcast

Master Photoshop techniques with the Russell Brown Show

Russell Brown is creative director at Adobe Systems Inc. He's worked with the company for 18 years, and as you can imagine, his knowledge of Photoshop is vast! In addition to attending conferences and tradeshows and sharing his Photoshop know-how, Russell's tips and techniques are now available as a podcast. "I travel to the major trade shows around the country and present my tips and techniques," he says. "However, recently it struck me that I could make contact with more Photoshop users if I produced an iPod series of tips. I've always had a website of tips and techniques, but a podcast allows users to check for updates automatically. The users seem to like what I am doing. Who can complain about free tips and techniques?" Future topics include removing



backgrounds and silhouetting images, text effects and developing new productivity scripts. The podcast is available from the iTunes Music Store and Russell is always looking for new Photoshop challenges to solve, so send your ideas to russellprestonbrown@mac.com. Find out more at www.russellbrown.com.

Updates...

THIS
MONTH IN
SHORTNew additions
to appear in the
creative worldPhirebrush best
of 2005

Phirebrush is an online art-zine that displays users' submissions in monthly issues and is currently displaying some really spectacular work in a round-up of the best submissions from 2005. Take a look at the fine selection of work at www.phirebrush.com.

Lightroom
Learning Centre

Following the release of the public beta of Adobe Lightroom, the NAPP has announced its Lightroom Learning Centre which includes video clips and articles about the application. Get an insight into all the great features of the program from those in the know. For more information visit www.photoshopper.com/lightroom.

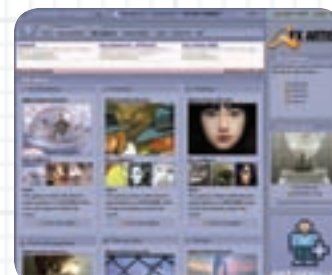
EXPOSURE

work seen

Get your

GFXARTIST NETWORK
www.gfxartist.com

Featuring over 20,000,000 artworks in the Elite and User galleries, this is a huge art community. The categories are suited to every style of work, including photo manipulation, photography and painting. If your work is really impressive you could even feature in the Member Top 10.

DIGITALART.ORG
www.digitalart.org

This site hosts an enormous gallery of worldwide digital artworks. Artists upload their creations and then vote for and discuss one another's work. To submit artwork you must be a member of the site. Once you are registered be sure to browse through the Art of the Week Archive and marvel at the best artwork submitted.

Make a date



26 FEB - 1 MARCH

PMA 2006 INTERNATIONAL CONVENTION AND TRADE SHOW
If you have a keen interest in the photo imaging industry, don't miss the world's biggest annual photo imaging trade show in Orlando, Florida.

13 FEB - 22 MAY

DIGITAL IMAGING - ADOBE PHOTOSHOP SHORT COURSES
These short courses at Camberwell College of Arts are open to everyone and cover the key aspects of Photoshop and its uses.

22 - 24 MAR

EPSON PRINT ACADEMY SEMINARS
Learn how to get the best prints of your digital images with these new one-day courses. Featuring an amateur and advanced course, this city tour of America and Canada covers everything.

STOCK SITES

Two of the best...
TEXTURE SITES

Great sites for all your texture needs



www.texturewarehouse.com

This site has a hefty amount of free, high-resolution textures to choose from. There are nearly 800 files at present, which are being constantly revised. The textures are organised into categories ranging from glass to goo. For the best of the bunch visit the Most Popular Files section. You can even upload your own textures to the gallery.



www.absolute-cross.com

There are hundreds of textures on this site and they are all absolutely free to download. The textures are organised in 10 packs that you can view easily. If you can't decide on one and want to experiment with a wide selection then simply download a .zip file of the entire pack.

Take your best shot

Shutter Shots offers high quality images at low prices



We are always on the lookout for new sites offering stock images and were delighted to find the Shutter Shots service. Shutter Shots provides a range of photographs, web graphics and digital graphic images.

On the site you will find a selection of images from a range of photographers, both professional and amateur. The photographs are all in JPEG format at a cost of \$3.00 each. There is also the option to view just the very newest or most popular photographs if you're a bit pushed for time or are flexible in what you're looking for.

"Shutter Shots offers immediate download to purchased images," says Deborah Miller, the founder of the website. "The site is easy to navigate through using the main navigation menu. Alternatively, visitors can use the Shutter Shots search feature and type in keywords to help them locate a stock image."

Miller has been a graphic designer and website developer since 1998. Her passion for creativity led her to start designing web templates. Always having a keen interest in photography, she felt that starting Shutter Shots was a logical progression. Shutter Shots is also looking for professional photographers with digital cameras who are good at taking pictures. "Photographers can sign up at Shutter Shots and we will pay them 75 cents for each photo that sells belonging to them. Photos submitted to Shutter Shots should be clear, crisp, have good lighting and be of usable subjects." When a new photographer or graphic artist joins the site they will also have a link to their products displayed. The site is continually growing and hopes to have more products available in the future. Whether you are a photographer looking to get your work seen or looking for some stock photography, visit the site at www.shuttershots.com.



RESOURCES

Total Training Lounge

Knowledge abounds with even more Photoshop podcasts



Total Training is renowned for producing pioneering training videos, so it was probably only a matter of time until it ventured into podcasting. And here's the venture - The Guru Lounge video podcasts, which aim to enlighten viewers to the most useful

techniques in a range of Adobe software. Available in two formats - iPod-resolution versions and also HDTV versions - they can be downloaded direct from the Guru Lounge site.

The podcasts are hosted by Brian Maffitt who, alongside special guests, teaches you how to get the most out of Photoshop. Being an expert in visual effects and digital imaging, Maffitt has a vast amount of indispensable knowledge to pass on. Featured tutorials include how to turn a photograph into line art, setting Colour Sample Points and using the Match Colour command.

"Future podcasts will include tutorials and workflow tips between Apple, Adobe and Macromedia products," said Steve Johnson, senior manager of online media at Total Training. "Creative designers and digital video enthusiasts will also get 'behind-the-training' exclusives from Total Training Gurus." If this interests you, visit www.totaltraining.net/guroulounge or subscribe to it via iTunes.



The team's wish list

Pure material delight...

AN MDF PRINT FROM THE BIG PRINT COMPANY

This large format print site opens up a whole world of printing and mounting possibilities. It's so easy to upload your images, and the Big Print Company even accepts negatives and transparencies.

WE WANT IT BECAUSE...

If you have artwork you are proud of, this is a fantastic way to display it,

and it's durable too. Look at our competition in this issue for the chance to have your work printed on MDF so you can show it off





THE STORY BEHIND...

eBoy



Pixel artwork can't get much better than the amazing designs created by graphics crew eBoy. We ask them to give us an insight into their pixel world...



eBoy's tips for creating pixel artwork

The road to perfect pixels

- 01** Start with small images.
- 02** Use Photoshop's Pen or Pencil tool.
- 03** Create parts on different layers (or even files).
- 04** Use copy and paste to speed up work.
- 05** Save a bit of time by recycling your existing objects in new ways.



Many will be familiar with the incredibly high-quality pixel-based style of eBoy. Resembling the style of retro computer games, the artwork is distinctive and has become popular worldwide. Founded in 1998 by Steffen Sauerteig, Svend Smital, Kai Vermehr and Peter Stemmler, eBoy is now based in Berlin and New York. Their 500-page book, *Eboy* (available on Amazon) devoted to the pixel designs, indicates just how vast their collection of work has become. Topics interpreted in their intricate style include people, cityscapes, vehicles, buildings and even machines. Their artwork is so well loved that it has even been used in a variety of mediums ranging from the creations of fashion designer Paul Smith to Nokia phone covers. EBoy's pixel creations are fascinating to behold and incredibly innovative. It's not difficult to understand why the list of clients is endless. Combining vibrant colour, distinctive design and humour, eBoy has become part of popular culture. We spoke to the boys to find out how it all began...

What inspired you to begin creating pixel-based art?

We wanted to work directly for the screen as it is the main interface for digital media. Pixels were just natural to choose since they make up the screen and allow perfect control over the results. We also find that pixels are sexy and a big pleasure to handle.

Are there any particular themes or images that you would like to tackle in pixel form?

We'd maybe like to work on more science fiction or strange and weird stuff. There is also a lot of matrix-based traditional artwork that we find very inspiring.

What processes do you have to go through to produce your artwork?

Basically we start with single items, or 'parts', as we call them. These are then combined into larger and more complex pictures. Parts are reusable and modifiable. It's like a shelf of toys we then play with. If we need new toys, we just create them on the fly or modify existing ones. With every new project or job new parts are added to our database. If possible, all three of us work together on every image. This guarantees depth and variation, and keeps us from getting bored.

What software do you use? How do you use Photoshop to create your pixel art?

We mainly use the Pen tool and some copying and pasting, of course. Parts reside on layers. Sometimes if we have to handle complex forms we do sketches in 3D. If we could wish for a new Photoshop feature it would be to see layers as references to image files. So if you modify an image file on your hard disk this would be reflected on all layers referencing this file.

Is pixel artwork a lengthy process?

Yes it is a lengthy process. A complex picture could easily last two months or more.

Who are your favourite artists?

We're getting more inspiration from everyday life and pop culture. We also think Dr Seuss is great, and LEGO, the MIT Media Lab and Sebastian Münster.

How would you describe eBoy's style?

Obviously we do use pixels, but behind that, we are interested in image construction systems. We love to create new work through usage and modification of existing image snippets (or parts). PEECOL and eCity both have systematic approaches. On the other

hand, we love carefully hand-made beautiful work, and the energy of decadence and destruction.

Your eCities are particularly impressive and in the cityscape of London you even capture all the famous landmarks of the city. What do you most enjoy interpreting in pixel form?

We enjoy creating crazy weird buildings, monsters and robots. But variation is important so you don't get bored.

eBoy's work was showcased at Pixelesque Exhibition May-June 2004 in Berlin. Are you planning any more exhibitions?

There are some raw ideas but nothing solid at the moment. However we will be speaking on the Typo Berlin 2006 and probably at a conference about innovation in Aarhus Denmark in May.

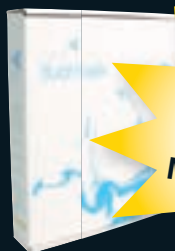
What projects do you have planned for 2006?

Hopefully a new book and our toys!



The beauty of eBoy's work is in the small details – in a big image like this you can often find funny little touches

Exhibit



WINNER!
Gets a copy
of the Fluid
Mask plug-in

Issue four's challenge resulted in some very interesting images, so here's a look at what your fellow readers have created



It's always a bit of a gamble picking images for the Readers' Challenge each issue, because it's very difficult to judge what will spark your creative fires. But you haven't let us down yet, and each issue you have taken the supplied images and put your own spin on them. You've made this part of the magazine a really enjoyable process, so thank you and keep the entries coming! As you can see, the challenge in issue four prompted quite a few different types of images,

which is exactly what we were hoping. Some of you kept to a photo composition tact, while others went all-out to create great illustrations. It's really nice to see how some of you are using what you've learnt in the magazine and applying the methods and CD content to the creations.

Congratulations to Shannarong who wins this challenge. We really liked how tutorial elements were incorporated into the design, so will be sending out a copy of Fluid Mask to aid any cutting out endeavours in the future.



Get your work featured



If you'd like to share with other readers, send it in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

Exhibit, Photoshop Creative, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ, UK

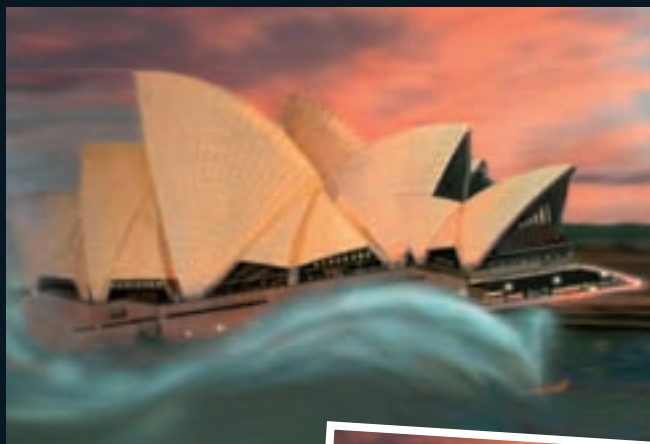
Alas, we can't return any CDs. If your entry is under 2MB, you can email it to PCR@imagine-publishing.co.uk

Shannarong

Untitled



"I find the image packs in the CD really useful and also enjoyed the Design your own Calendar tutorial. So, thank you for making such a great magazine!!!"



Richard
Dean

Sydney Opera House

Initially, I changed the sky, the saturation and levels, put a reflection in the water, with help from the tutorial on iPods. But it still looked a bit static. With some rotating and airbrushing, plus a small amount of cloning, it was anchors



George E
Boyce

Jackson meets Attenborough

The Sydney Opera House always reminds me of some malevolent prehistoric segmented creature so, with the city scene and with the recent cinema and TV films in mind, I thought I might try my own 'combined' version of *King Kong* and *Life in the Undergrowth*!

Adam
Davison
Untitled

The desert picture made me think about an American highway, so I got the idea of creating a loud and wacky American-style picture. Distorting the road gave me the greatest challenge but I was really pleased with it."





Exhibit



Paul Burrows

Hand Bird



"I thought my hand bird would look good with a bit of Opera House plumage! Thanks for the inspiration!"

C Wright

Untitled



"Here is my masterpiece. It is made up of four of your files, ie the sunset, Opera House and two of the textures. I found both the sunset and the Opera House very dull as they were. My whole idea was to make the picture as vibrant as possible."



Neil Burley

X-rayed Pepper



"Once I'd found the source image, it was a little tricky getting the blends and layers right. It might not be technically right as an x-ray, but I think it works as an illustration. The hollow areas were created by

painting them in black and then blended in separate layers, with the seeds in white with Screen blending on two layers. The labels were layered with a little noise and blur to get the appearance common on x-ray films."



NOTES | TRY OUR READERS' CHALLENGE THIS MONTH – TURN TO PAGE 98

Turn to page
98 and enter
this issue's
Readers'
Challenge

Helen Hampton

Fossils

"Here is my entry for the Readers' Challenge. I wanted to use different blending modes and filters to create a fossil/carving that looks like it was in a museum. I used four elements off the CD, three textures and the Sydney Opera House photograph to create the image."

Paul Ayres

Untitled

"I produced this image recently with two images from your Readers' Challenge. In the end neither the city skyline or red clouds are that visible in the final image. However they did make me think of travel, thus giving me the idea to name the piece 'imagine', as if the figure is imagining of travelling far and wide."



Andrew Welsh

Cityscape

"Just picked up my first copy *Photoshop Creative* and I love the magazine. This is my first proper attempt at using Photoshop for something other than cleaning up photos. The halos represent the flow of information on which we depend on so much to function."





FREE for all!

A quick trip online can reveal a mountain of first-class creative resources that also happen to be free. Here are some of the best...



Imagine a world where you could access vast banks of images at the drop of a hat, where all the third party plug-ins in your copy of

Photoshop were of a professional standard, where you could use unlimited fonts and where you weren't limited to Adobe's basic brushes. How much would you expect to pay to enter this nirvana? Thousands? No way. Hundreds? Don't be silly. You can find all the above without once putting your hand into your wallet – ladies and gentlemen, we present the world of free resources.

Now we know what you must be thinking – that only low-quality resources, penned by non-experts are available for free. But that simply isn't the case. There's a whole community of image-sharers out there desperate for you to use their products in your own creations. We've found free

Photoshop plug-ins that rival anything you could spend money on, not to mention brushes that'll open the door to image heaven in no time at all. And as for fonts – well, if your system isn't bulging with typefaces by the time you've read this article, then we'll be damned.

Through a mixture of community spirit, where the sentiment is the more the merrier, and commercial sense, where you're offered freebies in an attempt to persuade you to buy a paid-for resource, the world has never been rosier for Photoshop users. So put your credit card back in your wallet, and get ready to access the huge selection of freebies on the web. And if you still don't believe that you can get high-quality resources for free, load up this issue's CD-ROM and look in the Feature section, where we've included content from some of the people who you'll read about here.

FREE
for all!

Plug-ins

If you love Photoshop so much that using it only makes you hungry for more, then plug-ins should be your first step to artistic nirvana. Every plug-in has a different purpose, and bolts an extra feature onto the software. Building up a collection of plug-ins means that you expand Photoshop's – and therefore your own – creative potential.

In some circles, plug-ins have a bad reputation, and are associated with silly effects that serious artists wouldn't be interested in. But this isn't always the case, as Peter from OptikVerveLabs (www.optikvervelabs.com) explains, "We created VirtualPhotographer to have a quick way to get cool professional film-like effects in our digital shots. We don't like crazy effects, just the things that you could have taken originally with the camera, or done in the darkroom." So, whether you seek the subtle

"Once you've found the plug-ins that are right for you then you'll be surprised at how integrated they become in your workflow"

or chase the crazy; there is a plug-in out there for you.

And of course, there's no need to part with any money, as there are various ways to get free plug-ins online. There are trial versions of commercial plug-in sets, so you try before you buy, for instance, the sets from FlamingPear (www.flamingpear.com), and the Eye Candy 4000 from Alienskin (www.alienskin.com). Alternatively, there are totally free plug-ins to be found on commercial sites, like Graphicxtras (www.graphicxtras.com). Andrew Buckle, the creator of this site and also Andrew's Filters,

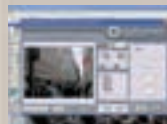
explains: "I don't feel I am just giving them away... they are there as samplers."

Andrew's Filters are tremendously popular, despite some of them having been around since 1996. Cybia.co.uk and Thepluginsite.com also offer creatives a whole load of great choices, so make sure you explore them. The crucial thing with the bigger sites is to check back regularly, because they are updated in just the same way as software. Buckle assures us that "with each release cycle, I go through all the plug-ins and add one or two new features to all 180 or so plug-ins in the collection."

Once you've found the plug-ins that are right for you – the ones that really enhance your creativity – then you'll be surprised how integrated they can become into your workflow. VirtualPhotographer from OptikVerveLabs is a great example of a plug-in that, although free, is used by professional photographers as far afield as Iraq and Mongolia. Wedding photographers are also fond of them, as Peter from OptikVerveLabs explains, "instead of showing clients a bunch of different shots, they will show less shots but with different effects... we hear over and over that they had throw-away shots that now look artistic and have turned into keepers."

There are over five million copies of VirtualPhotographer in existence, and it's a growing number because of the site's generous attitude. "We don't charge money because we can use it," says Peter, "and anyone else can use it too, but that doesn't impact the value we get from it, so why not have everyone be able to get the same effects easily and enjoy their photography?" It's the ethos of free resources in a nutshell, with Peter adding: "You can use it for anything you wish, but please don't charge others money for it."

Installing plug-ins



PC users: Head to your Program Files on the C drive. Access the Photoshop folder, then find the folder named Plug-ins. Drop your plug-in .exe in. Restart and you'll find your plug-in under the Filters menu.

Mac users: Go to Applications>Photoshop and drop the plug-in into the Plug-ins folder. Restart and look under Filters.

TOP: One of the best Photoshop plug-ins around, VirtualPhotographer boasts five million users

MIDDLE: The Graphicxtras site is jam-packed with not only the finest in plug-ins, but also a barrage of brushes, fonts and shapes

BOTTOM: The free resources on Auto FX (www.autofx.com) are intended as tasters for the company's commercial products




Pete Bailey runs Xero Graphics, a site containing freeware and commercial plug-ins

Pete Bailey – Xero Graphics

On the
CD

When did you start creating plug-ins?

I started about four years ago. I've been a keen amateur photographer for many years, and as I'm also a programmer by profession it seemed like a natural progression to put the two interests together.

I very quickly got hooked on plug-ins; image processing is a fascinating subject – although it may be that I'm just a sad geek who's easily amused, I suppose!

How long does it take to create a plug-in?

Most of the freeware plug-ins were written in about half a day; but then most of them were tinkered with for a couple of weeks before they were ready for release.

Why do you give away so many plug-ins?

When I first started the Xero site (www.xero-graphics.co.uk), I still considered myself a rank amateur; so the thought of asking users for money never even occurred to me. I had

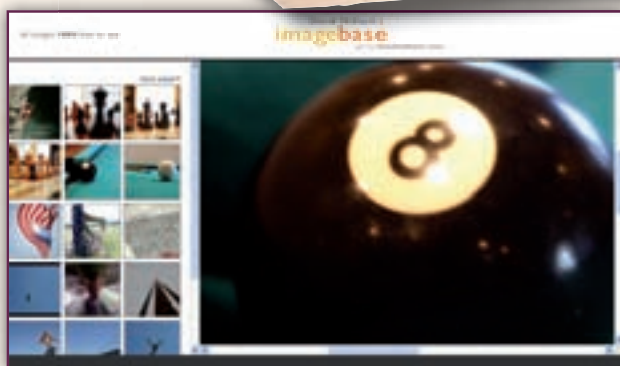
absolutely no idea of how popular plug-ins are, though.

About 12 months ago, when I suddenly found myself unexpectedly out of work, I decided to produce a commercial product, and 'Quasar' was born; now, when anyone writes to ask how they can make a donation, I just suggest that they buy Quasar. That way, they actually get something extra for their money!



**FREE
for all!**

Images



Get great images from David Niblack at ImageBase (davidniblack.com/imagebase/)



Think outside of the box and locate free images in unusual locations, like NASA



With global photographers, MorgueFile should be on every Photoshop user's list

Finding free photos online should be a doddle. After all, you have the world's most powerful search engine on your side, so it should surely be a case of typing 'free photos' into Google and basking in image heaven. Alas, what you'll actually end up with is a series of links to royalty-free photos, which may be very high quality, but will see you parting with cash for the privilege. Like so much of the web, the best things come to those who know exactly where to look.

One thing you should always look out for when searching for photos online is resolution. Many sites will appear resplendent with images, but if you see the word 'web' anywhere, it's probably best to depart quickly. Sure, web images are naturally smaller than their print equivalent, but even web designers like to start with images larger than 640x480. Also, a little lateral thinking could yield impressive and unexpected results. It's not common knowledge, but NASA has an impressive collection of mission photos on its site (at nix.nasa.gov). Instead of finding a photo site and searching for an image to suit, it can sometimes be more effective to go hunting for the image you want in unusual places.

You can roughly split the umpteen totally free photo libraries into two categories: in-house collections and collaboration sites. Sites like FreeImages (www.freeimages.co.uk), GeekPhilosopher (geekphilosopher.com),

com) and ImageBase (davidniblack.com/imagebase/index.htm) all offer a number of decent, high-quality images. What's more, they're even split into categories to make your image-hunting tasks a whole lot easier. Image*After (www.imageafter.com) boasts a massive 12,000 free photos that you can plunder, ranging in subject from architecture to vehicles.

Started in 1997, Image*After was born out of the frustration of sites that begin by offering free images, but then start charging later on. Every image on the site is taken on Nikon cameras by Tristan and Stefan, the dynamic duo who have been adding at least 50 photos a week for the last nine years. The site doesn't make a profit, but Google ads and sponsored banners at least cover server costs. Looking to the future, Lex Biesenbeck, the programmer at Image*After, says: "We want to increase the possibilities for user interaction, the long-term goal being to allow people to upload their own photos and add them to the collection."

This is no surprise, as image collaboration sites are becoming increasingly popular. Sites such as SXC (www.sxc.hu), MorgueFile (www.morguefile.com), Unprofound (www.unprofound.com), OpenPhoto (openphoto.net) and Photo Case (www.photocase.com) are all teeming with free images, uploaded by Photoshop users like you across the world. While all the images are gratis, it pays to read the small print. Each image on SXC has its own licence, for example, informing you what you can and cannot do with the photo. The easy-going rules on SXC state that you can use images for practically any purpose except pornography, and you cannot sell or redistribute. Many sites are more Draconian in their licensing, however, so it's vital that you make sure you know what you're letting yourself in for.

"Instead of searching for an image to suit, it can sometimes be more effective to hunt for the image you want in unusual places"

Michael Connors – MorgueFile



Michael Connors, the creator of MorgueFile, explains why he developed a free images site

What was the thinking behind MorgueFile?

I wanted to create a morgue file, which is basically a picture dictionary designed for artists and illustrators so they can see what something actually looks like and be able to use it free of copyright concerns. When I was in art school and just beginning my career as a designer, I spent a lot of time sifting through huge books of stock photos and then a little later on the internet. If you found the correct photo, most of the time it was a tiny

preview with a big watermark on it. Certainly a lot has changed since then, but I always felt most stock photo places historically were too concerned with sales, royalties and beautiful artistic pictures.

What pleases you most about MorgueFile?

Seeing the work being produced and ideas coming to life. A lot of the contributors provide the photos so they can build a portfolio and get some kind of feedback on their photos.

What is the most popular image on the site?

Usually it's a woman, the more risqué – the more views. We don't allow pornography but a pretty face gets lots of clicks every time.

Are there other image sites worth visiting?

I think it's a lot easier now to find cheap resources. There are quite a few sites like morguefile.com namely sxc.hu, ppdigital.com, openphoto.net and imageafter.com. The best list of free photo sites can be found at bluevertigo.com.ar.

Images

FREE
for all!



With the emphasis on open source, OpenPhoto contains a wealth of images from like-minded users



SXC looks and feels like a commercial site, but all of the images contained within are completely free



Technology pictures are a speciality at FreePhotosBank (www.freephotosbank.com), but there is plenty more

Images on OpenPhoto are protected by a Creative Commons licence. This interesting concept allows you to use the image in any way you wish, including commercially. In return, you must agree to two criteria: firstly, you must credit the author of the original image (this is a common caveat in other resources), and secondly, any image you build using the original can only be distributed under a like Creative Commons licence. This not only protects the original photographer, but also keeps adding more images to the open source network, ultimately benefiting you, the Photoshop user on the lookout for free resources.

Dave Dyer, a frequent image poster at SXC, comments that the "flexibility of various image agreements" makes collaboration possible. You may also be wondering why people like Dave, a mining planner by day, are willing to give up the fruits of their labour to all and sundry. Naturally, he says that he's interested in how people use his images, but he also comments that "sharing is a wonderful way of developing and building on ideas." People

"Photo sites aren't just about grabbing images – there's a continual flow of ideas from those who post the images to those who download"

often send him a completed project using one of his images. "Most times that will stimulate and inspire other ideas for further images."

This community aspect of photo collaboration sites is vital to the people who post their photos online. Frederico Corsini, creator of ImageTemple (www.imagetemple.com), has a simple call to arms: "Share your shots. If four designers upload their photos we have some shots to use, but if 100 designers upload, well, the advantage is evident for everyone." This community angle is further reinforced by sites like OpenPhoto, that ask you to register before you download. Not only does this protect the site from attacks, but also helps engender a community via forums and discussions. As Michael Jastremski, creator of OpenPhoto,

comments: "People generally do not like to be forced to login to access the site, but it's really for their own benefit."

Photo sites aren't just about grabbing images – there's a continual flow of ideas from the people who post their images to those who download and back again. Not only that, but Dave Dyer believes that learning is an integral part of the experience. "It's a great way to explore and learn about various camera and lighting techniques."

Like many other collaboration sites, OpenPhoto was developed as a location for its creator to store his own photos, before slowly growing into a photo-sharing site. As you ponder utilising the many free images on the site, it's worth remembering the people Michael Jastremski considers to be the most grateful of all users: "I can say that the most appreciative users seem to be non-profit agencies, who simply cannot afford photos."

And finally, we asked Michael for his top tips on obtaining Photoshop resources on the cheap. "I'm an open source person, so I tend to use The GIMP quite exclusively."



Tony Roberts, a MorgueFile contributor, is developing a new free image site of his own

Tony Roberts – contributor to MorgueFile

Why give your images away for free?

I have never actually sold an image yet. It's not intentional – it's just that I haven't actively looked to sell my pictures to anyone. That said, if someone used an image of mine to make profit for themselves, and didn't tell me, I'd have a few issues with them.

What are your thoughts on MorgueFile?

A lot of the pictures are excellent and very professional – SLRs coupled with expensive editing packages etc, that are out of the reach

of many people. Similarly the photo sites that focus mainly on places tend to be filled with those beautiful, picture postcard type images, which tell you nothing about the place itself.

I'm currently building a new website, which is based on this kind of community development approach, where people take pictures of their local area and post the images to the site. The site will be at 500yards.com. As is the case with MorgueFile, all the photographs will be made

freely available as long as people use them non-commercially.

What's your advice to people downloading images from free sites?

Check the licence. Some sites say they are free, but you've really got to check out their definition of the word before using any of their pictures. Free could mean copyright-free, but not necessarily cost-free, or else the images may not cost anything but there may be heavy copyright restrictions on their usage.

**FREE
for all!**

Brushes

Installing brushes



PC and Mac users: Installing a brush set in Photoshop is a doddle. Click on the Brush tool on the main toolbar and click the brush preview in the Option bar. Click on the arrow to bring down the Brushes window, then on the arrow in here for a drop-down menu. If you want your new brushes to be the only ones available, choose Replace Brushes. To add brushes to the existing ones, click Load Brushes. Whichever you choose, browse through your hard drive to the brushes, and you'll be able to use them.



While creating most of the free resources listed here needs a skill that sits outside the Photoshop arena (photography, typography or even some degree of computer programming for a plug-in), anyone who can use Photoshop can create a brush. Indeed, it's the only type of free resource that you can actually use the program itself to make. That said, if you don't have the time or inclination to whip up your own brushes, then once again the internet comes in pretty handy.

Each brush is unique, so if you have a specific purpose you might have to do a fair bit of searching. Make sure you aren't so dazzled by the myriad of brushes on display that you download every one you see. Not only will this clog up Photoshop, but you could also find yourself accidentally taking a 'sheet' download. These are best avoided, because they require you to open up the image file and then create the brush from that, rather than simply installing it.

This is fine if it's a one-off special brush, but if you've downloaded a pack of 400 then you can see it's not the easiest way to go! To make things as simple as possible, just make sure that it's .abr files that you're downloading every time.

This shouldn't actually be too tricky, as it's fairly unusual to find massive sets of brushes. Instead you need to find a few sites that really appeal – www.spy-glass.net and www.blinding-light.com for instance – and then cherry-pick a few sets. Style really is

"The great thing about using brushes is that the people supplying them aren't generally thinking about making money"

the key here, with things like grunge being particularly popular. Once you find one site you like, you should check if it has any links.

The great thing about brushes is that the people supplying them aren't generally thinking about making money. They're usually artists like yourself, who just want

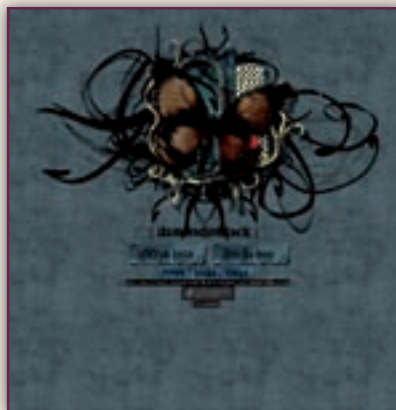
to show the world what they've created. Kevin, who is just 17-years-old and is behind Toastsnatcher.com, demonstrates this attitude when he says: "to be honest, I never really considered charging for them. All of my favourite sites were free, and I'd offered other free resources on my site before." See some of Kevin's brushes on the CD.

But while those people are happy as Larry to let you use their brushes in your own work, if you have your own website and want to link to the sites you've found, then you do need to be careful. Some of the sites have some quite specific instructions.

And once you've exhausted the possibilities, maybe you should think about building a few brushes of your own. If you need a leg-up in the brush-creation business, then head on over to www.8nero.net and read the tutorial you'll find there. There's no shame in needing a little help to begin with, as Kevin from Toastsnatcher notes, "It was 8Nero's brush tutorial that got me started with my work, so there you go!"



Blinding-Light.com is a, erm, blinding site to find loads of free brushes that will do you a turn



The attention to detail in damnedinblack's (www.damnedinblack.com) brushes make them very special



You'll find a great range of different styles available at spy-glass.net, including some neat pixel art helpers



Steve Upham of Cybia.co.uk reveals how he creates his brushes and why he gives so many away for free

Steve Upham – Cybia.co.uk

How long do you spend making each brush on average?

Each brush can be made within seconds, once you know the procedure. But creating a whole set of, say, 500 brushes in a particular style can take a few days as I usually spend quite a bit of time creating images and experimenting with settings to achieve suitable results.

Why do you give your brushes away for nothing?

I have always been impressed with the online

graphics community and how many people share their resources with other users. It really helps to extend programs such as Photoshop when you have extra add-ons like brush packs available. So I decided to contribute in my own small way by making some of my own downloads freely available too. I think it's nice to give something back to the community in appreciation for all the freeware products I've used myself over the years!

What's your favourite Photoshop brushes

site, other than your own of course?

Andrew at www.graphicxtras.com has the largest collection of brushes available that I currently know of and is well worth checking out. I use a lot of his resources and find them extremely useful in my work.

There are loads of other great Photoshop resource sites online, though, that users should take a look at. Too many to list here but check out the link pages on my website to find more.

**On the
CD**

**FREE
for all!**



Fonts

Free font sites are massively popular, mainly thanks to sites like 1001freefonts (www.1001freefonts.com), DaFont (www.dafont.com), Acid Fonts (www.acidfonts.com) and Abstract Fonts (www.abstractfonts.com), where you can download a seemingly endless array of fonts for both Mac and PC. Quickly scan through the various categories on Abstract Fonts, and you'll see the scale we're talking about – at the time of writing, there were nearly 10,000 free fonts.

The main problem with these font collections is that, if you download a font from one of these immensely popular sites, you're liable to end up with something that's being used by millions of people.

If you're after something different, it's worth exploring a different route. Many commercial sites contain a small selection of freebie fonts to tempt you to part with your cash, but often these are more than good enough to use on your projects. The Design Font Maniacs site (www2.wind.ne.jp/maniacs/designfont.html) is a



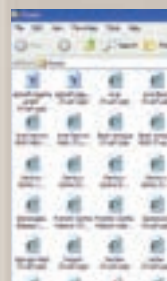
1001 Freefonts, as you may have guessed by the name, has oodles of fonts waiting for you

perfect example. As well as a number of shareware fonts, this Japanese site boasts some highly impressive freeware typefaces. BlueVinyl (www.bvfonts.com), Chank (www.chank.com), Fonthead (fonthead.com) and FontMesa (www.fontmesa.com) are all professional fontmakers who kindly allow you to download a smattering for free. Some sites, like Caffeen (www.swank.ca) and Rotodesign (www.rotodesign.com) bear all the hallmarks of professional font companies, but offer up all of their typefaces for free. What's more, you won't find these fonts doing the rounds at other sites.

Another great source of font consternation for many is graphic fonts, or dingbats. You can pick up a world of free dingbats on the web. Jeff Levine is unlikely to win any awards for website design (www.geocities.com/jeffsfonts/index.html), but his free dingbats and alphadings (graphical letter fonts) are not only fantastic, but there are loads of them as well. Renny's Fonts (www.rennysniche.com) proclaims to have the largest collection of graphic alphabets on the internet, and we can fully understand the claim.

Like other free resources, we would implore you to read the small print before you start dashing off creations left, right and centre containing somebody's font. Jeff Levine, for example, will allow you to use his dingbats for non-commercial use, while Jess Latham at BlueVinyl urges you to buy a pay font if you use one of the freeware ones. By far the best example of creative licensing can be found at Robot Johnny (www.robotjohnny.com), though, where the fonts are Toyware. This means they are free for non-commercial use, but if you use them commercially, he asks that you make payment in the form of "a toy or something fun", and helpfully includes his Amazon Wishlist.

Installing a font



PC users: To install a font, open up the Control Panel in the usual way. Double-click on the Fonts icon, then drop the fonts you want to install into here. Go back to Photoshop, and you should instantly be able to access your new font. Sorted.

Mac users: Double-click on the font to open FontBook. Click Install Font and it should now be installed.

TOP: Use one of Robot Johnny's fonts commercially, and he asks you to send him a toy in return

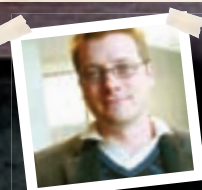
BOTTOM: Ray Larabie is a true godfather of fonts

"Like other free resources, we would implore you to read the small print before dashing off creations left, right and centre"



Ray Larabie - Larabie Fonts

On the
CD



Ray Larabie explains how he moved from humble font beginnings to providing 384 free typefaces

Tell us about the history of Larabie Fonts. I started Larabie Fonts as a hobby 10 years ago and didn't have plans of making a full-time career of it. The free fonts still bring attention and customers, so I still keep them around and update them occasionally. Now I work full time on my commercial font company, Typodermic. Isn't font creation an incredibly time-consuming business? It takes about a week to create a family of

four from scratch. Of course, certain kinds of fonts are easier and can be done in a day, and others are more difficult. Then there's an extra day needed to create promotional material and multiple formats. **What's your favourite font?** The best font I ever made was Tank. It's such an improvement over Machine and similar fonts for certain types of layout. The negative space is completely even, the footprint maximized. Alas, it never caught on as much

as I hoped it would. My favourite font when I was a kid is still my all-time favourite: 1963's Compacts. It's due for another comeback (the first was in the early Eighties). **What advice would you give to Photoshop users trying to create amazing images on the cheap?** Buy a scanner that can scan slides and negatives, and offer to scan your relatives' slides for them. Presto! Instant royalty-free photo collection.



tutorials

Whether you want to learn about new techniques or try your hand at something more creative, this section is for you...

Photoshop Creative_Issue 6

Big technique



Understand paths 36
Cuddle up to the Pen tool and path creation with our in-depth guide to creating accurate selections whatever the task

Focus on...



We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

Pixelate filter46

Brush settings56

Stroke effects64

Cool plug-ins

Genuine Fractals 70
Don't worry if your images are on the small size – we look at this excellent plug-in and discover how it can increase an image by up to 800%! It could be the answer to your image-editing prayers.

Tutorial starts on page 30

Create a Monet masterpiece

Make an impression with this distinctive and satisfying style

40



Fake a night photo

48



Create space part 2

52



Use the Lighting Effects filter

58



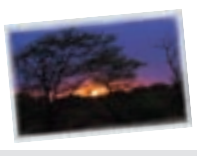
Create pixel art

62



The art of soft focus

66



Design digital frames

72



Remove red-eye

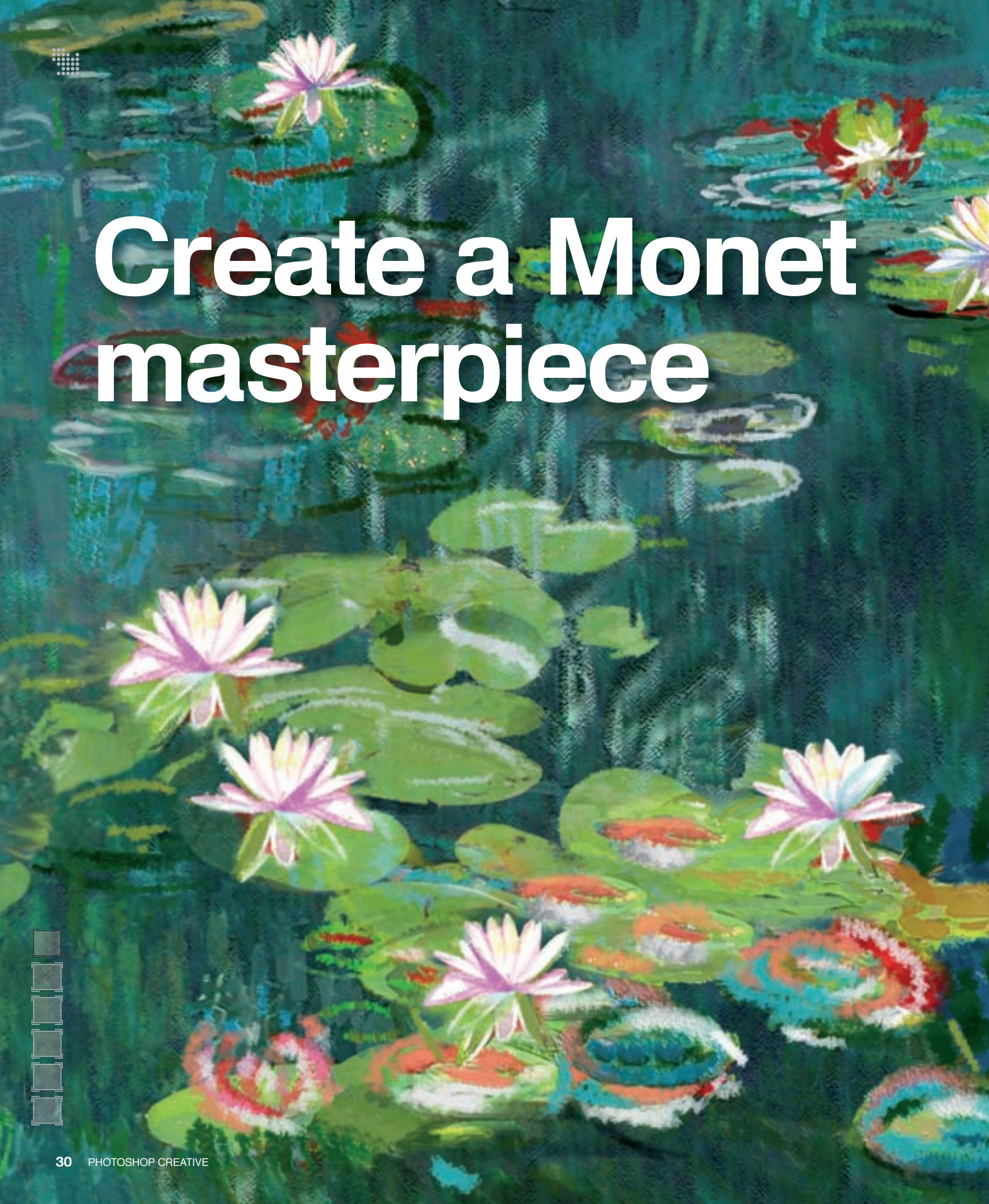
74



Mount images to MDF

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

PHOTOSHOP CREATIVE 29



Create a Monet masterpiece



His images have appeared on everything from t-shirts to tea towels. Now you can learn how to turn your natural photos into a Monet masterpiece



he Impressionist artists are unrivalled in their popularity, with their paintings being the subject of countless reproductions worldwide. At

the time, however, their work was considered revolutionary. Their treatment of colour and light was like nothing previously seen.

To a world consumed with religious scenes they brought everyday life, where to meticulously executed paintings, they injected a personal vision. Instead of a highly detailed, photographic account they concentrated on lightness and greater spontaneity.

The artists took their paints and canvas out of the studio and explored the new found freedom. Unlike the flawlessly smooth norm of the time, they used short brush strokes loaded with paint, capturing the essence of the subject rather than its details. The name of the movement itself is attributed to Claude Monet's 1872 painting *Impression Sunrise*.

For this tutorial, we will concentrate on one of Monet's most recognisable images, *Water Lilies*. Monet painted loads of water lilies in his own garden, over a 20-year period. To get the same effect as the great man, we will use textured Wet Media brushes for Monet's trademark strokes. To achieve the effect of a brush loaded with paint we will apply Lighting Effects. We will explore the Brushes Foreground/Background setting and use a photograph of water lilies to create a convincing water effect. We used a free photo from the excellent MorgueFile site which you can get from (www.morguefile.com/archive/?display=59075&). This tutorial isn't as difficult as it looks; you just need patience and a lot of time! Please don't be put off by the idea of sketching on-screen. You only need to make simple shapes. This is an Impressionist style, the point being that it's not meant to look life-like.

KEY SKILLS COVERED

what you'll learn

BRUSHES

LIGHTING

EFFECTS

SKETCHING

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Many hours!

YOUR EXPERT

Hannah Gal

WORKS WITH | PHOTOSHOP 7.0 AND ABOVE



Online Resources



Discover Monet's life

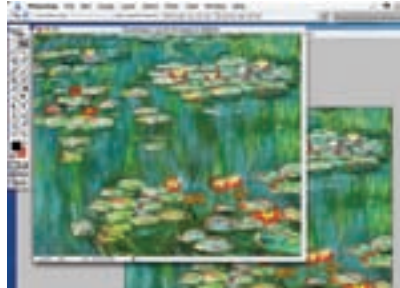
For a fascinating insight into how Monet himself saw life, go to www.intermonet.com/biograph/autobigb.htm. In this interview, originally published in 1900, Monet tells of days of poverty in London, and how dedicated the Impressionist painters were to the movement as a whole.

"England did not want our paintings and things were hard..." Monet says. The turning point was meeting Durand-Ruel, who represented them. "The 'pendulum was in motion,'" Monet writes, "today, everyone wants to know us".

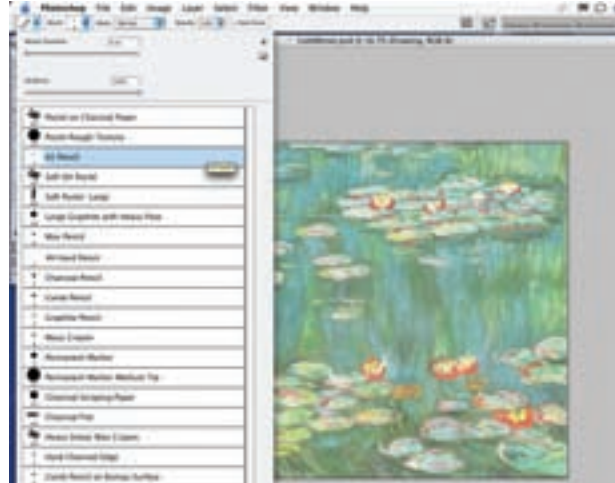


THE FIRST STEPS

Time for the sketching part



01 Inspiration source Open a new file at 290mm high x350mm wide, and name it 'Monet'. You will need a copy of Monet's masterpiece to refer to. Do an online search for a large file of Water Lilies. Copy and paste the original into the Monet file. In the Layers palette go to duplicate Layer>New. You now have two copies of the original – one to trace from and one to refer to.

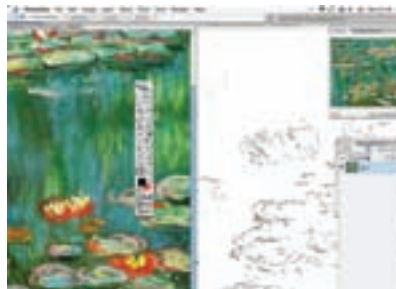


02 Guide drawing

Create a new layer in the Monet document called Drawing. Choose the Pencil tool and set to 5px, 40% hardness and 100% opacity. Refer to the original and copy the outlines. You might find it easier to lower the original painting's opacity, select the drawing layer and use the pencil tool to follow the lines underneath. Remember to turn the original's layer off to assess the drawing as you progress.



03 Graphics tablet Adjust your graphics tablet settings. If you are not using a tablet, make it the first item on your shopping list! It is the single most important item you could add to your setup. It is guaranteed to enhance your creativity, increase workflow and narrow the gap between traditional and digital creation. Set the Pen Pressure and Tilt to a level you feel comfortable with.



04 Turn into a sketch Continue to work on your black and white sketch on the Drawing layer. There are no bold and dominant objects in this painting to copy, and so the lines are short and strokes are brief. If you are not too bothered with creating the sketch from scratch, either paint freehand or turn the image into a sketch using last issue's tutorial.



05 Colour With the Brush tool selected, click the down arrow in the Options bar and then click the right arrow to access different sets. Load the Wet Media Brushes and start applying colour to the black-and-white drawing. Oil Small Tip or Water Colour Light Opacity would work well here. Set your brush to low opacity, and while referring to the original, apply Monet's short strokes and curvy lines. Sample colours of the original as you go along.



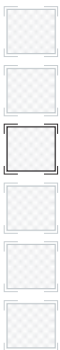
06 White flower Open the water lilies photo and place as a separate layer in the Monet file. Use the Lasso selection tool or Magic Wand, to select one of the white flowers. Apply a feather of 12, copy and paste into the Monet document. To save time and effort at a later stage, be sure to give new layers descriptive names as soon as they are created.



07 More flowers Copy the flower several times and place each at different areas of the image. As you are still at early stages of applying colour to the image, bear in mind that this location is not final, and is likely to change later on. It is important to keep each flower as a separate layer.



08 Lilly pads Go back to the lilly pads photo and choose the Lasso selection tool. Select one of the flat green pads, and copy and paste several times onto the Monet document. Move the pads around the image to examine their position's effect on the overall composition. Refer to the main image for our placement.



Add foliage to the flowers



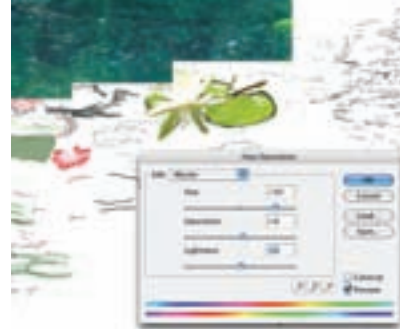
10 Levels Copy and paste your selection into the Monet document. We need for the water effect to show more clearly, and to adjust the colour slightly. For that we will use Levels, and Hue/Saturation controls. Go to Levels and set your mid slider to 1.37 and right slider to 218. Go to Image>Adjustment>Hue Saturation.



13 Let the flowers show Nudge or use the Move tool to join the water rectangles. Make sure their layers sit above that of Drawing. Reduce their opacity to 60 or under, just enough for the drawing layer to clearly show underneath. Use the lasso tool to cut out the flower areas. You will be left with a white patch surrounding the flowers and lily pads.



15 Select one of the green pads. Go to **Edit>Transform>Perspective** and pull the two lower points outwards, and two upper ones inwards. The angle will change considerably. Adjust the angle until it looks right for the overall composition.

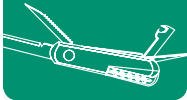


A screenshot of a Windows XP desktop. The background is a wallpaper of a pond with lily pads and yellow flowers. A Windows Explorer window is open on the right side, showing a folder structure. The taskbar at the bottom shows the Start button and several open applications.

Monet painted tens of paintings of his water lilies, as seen at different times of day, and throughout the year. The water lilies have become a precious testimony of Monet's last years in his Giverny garden, with failing eyesight and old age. Painted during the last 20 years of his life, they lead Monet on a journey of exploration and a looser style of painting. Go to http://www.expo-monet.com/1_4.cfm for a list of images by the artist and be inspired by Monet's very different views of the beautiful plant.



Tool School



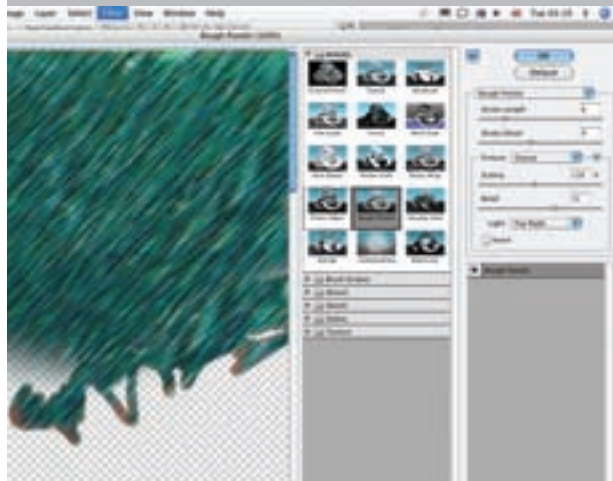
Making 2D look 3D

The water lilies we've emulated here shows Monet's use of heavy brush strokes loaded with paint. Unlike dedicated painting applications such as Painter, Photoshop does not offer 3D-looking brushes. To achieve the 3D effect of paint 'coming out of the canvas', we paint with textured brushes as well as apply texture to the finished painting. This is highly effective and does the job of creating the impression of a thick layer of paint.



ADJUSTING COLOURS

Creating a green oasis



17 Rough Pastels

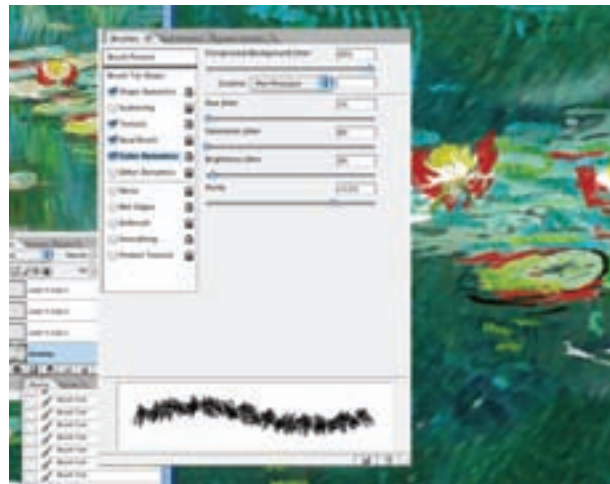
on water Select the rectangular water layer imported from the water lilies photograph and go to Filter>Artistic>Rough Pastels. Again, experimentation with different settings is highly recommended but try Stroke Length of 8, Detail of 9, Texture Canvas at 118%, Scaling 118% and Relief at 31. Repeat to apply to all the rectangles of water.



18 Green water Select the light water area on the water rectangle to the left. Feather at 12, copy and paste. Place in the top right corner of the image, above the water lilies. Go to Image>Adjustments>Color Balance and slide the Magenta Green setting all the way to the Green (+90).

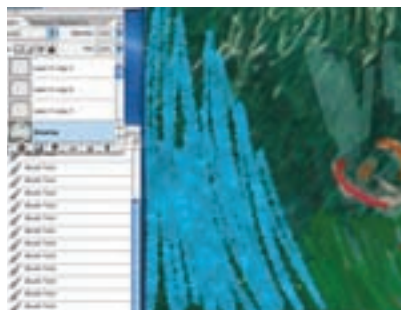


19 Paint on Rough Texture Go to Paint on Rough Texture brush, open the Brushes palette and set Size and Angle Jitter to Pen Pressure (if you're using a tablet), Foreground/Background Jitter to 100% and Purity to 50%. Apply strokes with care copying the flow and feel of the original. Monet creates an almost complete oval shape in one stroke and the painting uses many such duo colour strokes.



20 Foreground/Background Jitter

Some of the strokes in the original are created with a brush loaded with paint. As the artist twists the brush, a two-tone stroke appears. To imitate this, select two colours – one as your foreground colour and one as background. Make sure your Foreground to Background Jitter is set to 97%. To control the stroke, set Control to Pen Pressure and apply the desired amount.



21 Blue water On the bottom left corner is a large area of blue water made of smooth and textured brush strokes. Staying with the textured brush, sample the blue of the original and start colouring the area. The strokes here are very long and flowing. The colour itself is pure light blue that has been slightly smoothed out.



22 Fade brush Go to Edit>Fade Brush Tool. In the Fade box, make sure the preview button is selected. Experiment with different colour modes to see which effect matches the original and appeals the most. We left the mode as Normal and lowered Opacity to 22.



23 Green and black strokes For the water and green plants we set green as foreground colour and dark green as background. We then adjusted the Foreground/Background Jitter control, to produce the mixed green/dark green strokes. Go for a high, medium and low setting for varied effects.



FLOWER POWER

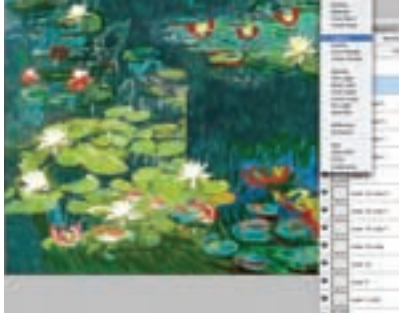
The VIPs of the image

Book Resources



Later years

In 1920, at the age of 80, Monet had taken on a new venture. Along with the conventional-size canvases, Monet started to work on 12 huge canvases, measuring 6-feet high and 9-feet wide of water lilies. The paintings were intended to surround viewers, who would have to walk around a gallery to look at them. True to the early days of the movement and his personal artistic bravery, Monet had to master a new kind of painting. At an age where most artists simply revel in past achievements, Monet had created an innovative use of canvas space and iconic images. The source of inspiration is still there. Go to <http://giverny.org/gardens/fcm/visitgb.htm>.



24 Light water lilies Open the water lilies photo and drag to the centre left of the Monet document. Make sure it is placed above the Drawing layer. In the Layers palette, change the blending mode to Lighten and see the photo blend beautifully with the painting underneath. The added photo needs to be coloured in and trimmed.



26 Soft flowers Add softness to the flowers by colouring in pinks and blues that are in line with the rest of Monet's original colour scheme. We chose pink and violets and applied using the same textured brush as before, but you could also use a smooth brush for the colouring in task.



29 Tiny strokes Monet used seemingly random strokes all over the painting. Zoom in to 100% on the original painting to see these tiny, bold strokes. Click the Drawing layer, and use a textured brush to apply strokes that can be Faded soon after application. We applied Lighting Effects to the strokes at a later stage, for a 3D effect.



27 Water reflection The green streaks of colour starting just below the lily pads create the feel of water. Placing these on top of the previously created blue rectangles (step 21) makes for greater realism. Monet avoided using sheer black, opting instead for a mix of other dark colours. With this in mind, set foreground and background green and dark green colours and apply long downward strokes using a textured brush.



28 Paint on rough texture Zoom in to 100% and choose a textured brush like Soft Oil Pastel (from the Dry Media Brushes). We need to apply circular strokes to accentuate the ones already in place. Where you see a red stroke, add a short white stroke next to it. Where you see blue, complement with a pink.



30 Lighting Effects In the Drawing layer, select the heavy brush strokes areas of the image. Apply a 20 feather level and go to Filters>Render>Lighting Effects. Choose Directional Light Type and a Texture Channel and Ambience to 47 Positive. We clicked on White is High and set a Height of 41.

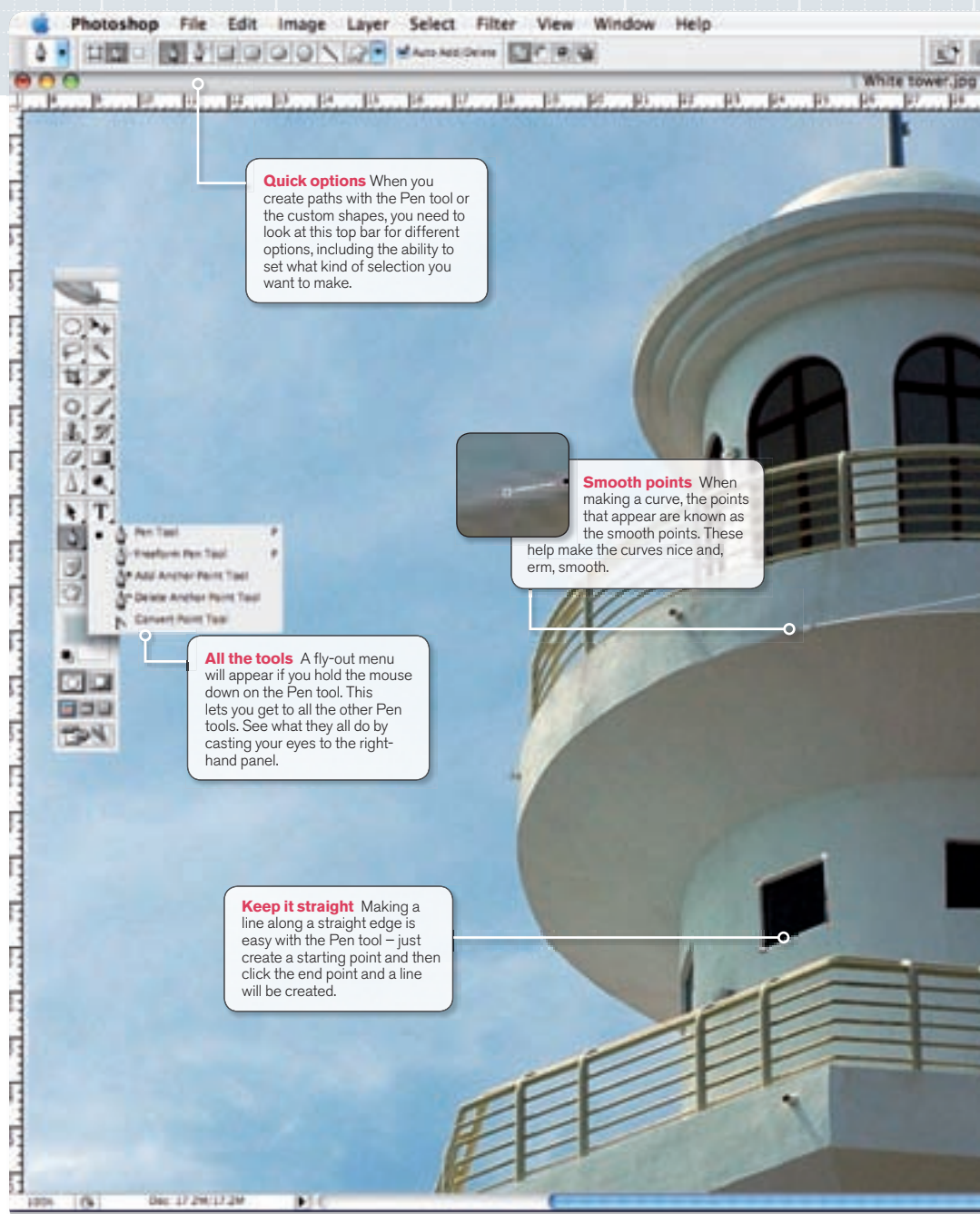




Paths

For a flexible and professional approach to making selections, get acquainted with paths

Making selections is one of the most fundamental skills you need to learn. It doesn't matter what type of Photoshop work you're doing or what type of look you're going for, being able to select objects in an accurate and user-friendly way is vital. Back in issue two, we looked at the selection tools – the Lasso tools, Magic Wand and Marquee tools. But the next step up from these paths. Working with paths means you enjoy superior flexibility because they can be saved within an image, so when you open it up your selections will be there waiting for you. There are three ways of creating paths; converting a selection, using one of the custom shapes or drawing out a path using the Pen tool. With this you can make precise selections or draw out accurate lines. It can be a bugger trying to control the tool at first, but we have a good look at what's involved over the page and get you on the right path (sorry!). We're also going to look at what options are available to you in the Paths palette, to ensure you get the optimum performance from this valuable part of Photoshop.



Quick options When you create paths with the Pen tool or the custom shapes, you need to look at this top bar for different options, including the ability to set what kind of selection you want to make.

Smooth points When making a curve, the points that appear are known as the smooth points. These help make the curves nice and, erm, smooth.

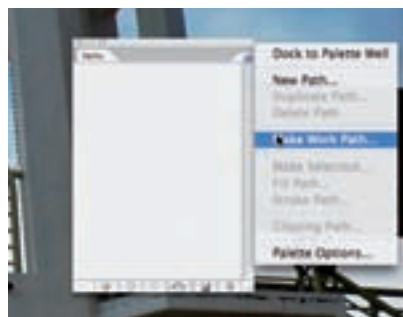
All the tools A fly-out menu will appear if you hold the mouse down on the Pen tool. This lets you get to all the other Pen tools. See what they all do by casting your eyes to the right-hand panel.

Keep it straight Making a line along a straight edge is easy with the Pen tool – just create a starting point and then click the end point and a line will be created.

Create paths from selections

The ready-made option

As already mentioned, you can turn any selection into a path. This is great for Elements users who haven't got the Pen tool in their program, or for people who just don't fancy using it. Once you turn a selection into a path, the selection will always be in that file. Make your selection using your preferred tool and then go to Windows>Paths to make sure the palette is active. Go to the arrow in the Paths palette and select Make Work Path. A box will appear asking you to set a Tolerance level. The smaller the number the more closely the path will follow the selection.



Quick paths

Shapely options



Photoshop ships with lots of custom shapes that can be used as paths and filled and stroked as you see fit. The shapes have various options, just like any other work paths, which are accessed from the top Options bar. In addition to the usual rectangle, ellipse and line options, you can create your own bespoke shapes and also download other shapes from the internet. These are a good way of practising the path options. If you look on this issue's CD, you'll find some different shapes in the Graphicxtras folder in the Feature section.

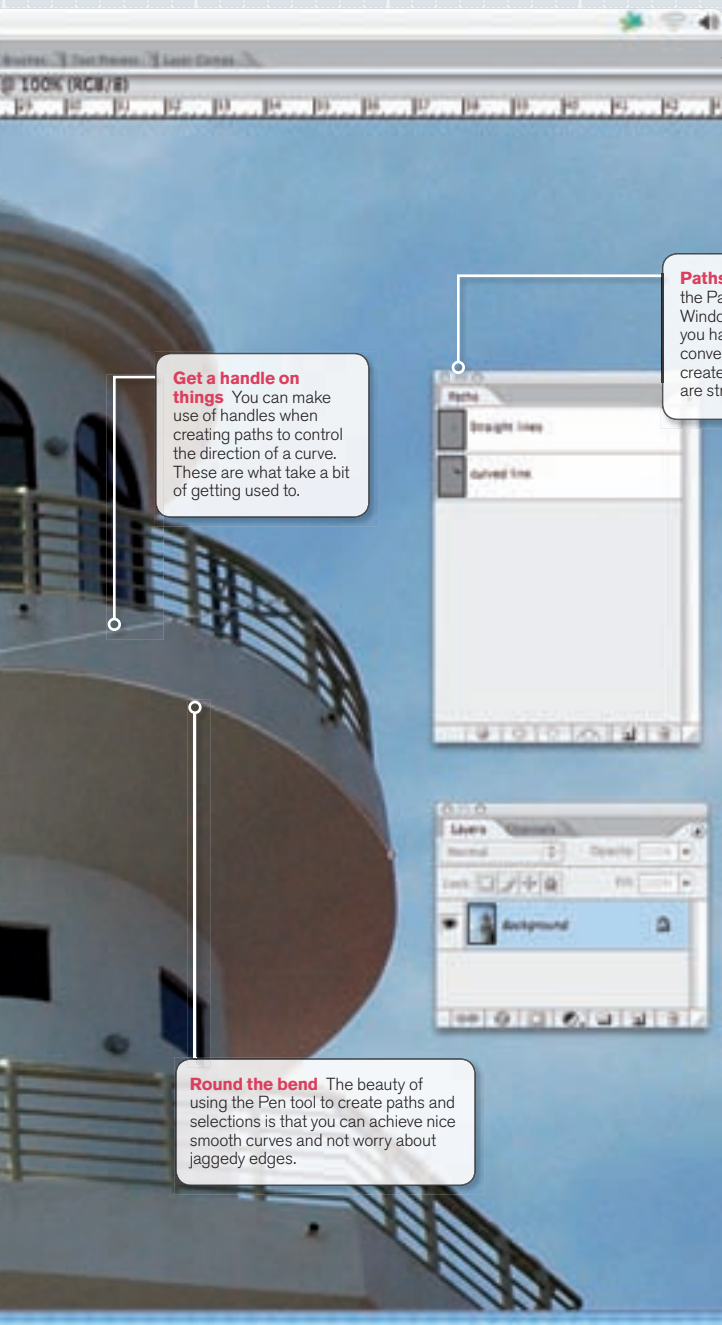
Tip



Save paths

If you provide photos to stock libraries, create a work path of the outline and save it. Customers love any time-saving tips and it doesn't take and time to do.

WORKS WITH | YOU CAN CREATE PATHS FROM SELECTIONS IN ELEMENTS, BUT PATHS ARE MAINLY THE DOMAIN OF PHOTOSHOP



Get a handle on things You can make use of handles when creating paths to control the direction of a curve. These are what take a bit of getting used to.

Paths palette Bring up the Paths palette by going to Window>Paths. Once this is open, you have the option to save paths, convert them to clipping paths and create new paths. You'll notice they are structured just like layers.

Round the bend The beauty of using the Pen tool to create paths and selections is that you can achieve nice smooth curves and not worry about jaggedy edges.

Tip



Preview paths

Select the Pen tool, go to the top options bar and click the arrow next to the tool icons. Pick the Rubber Band and you will be able to preview the straight lines and curved lines before you make new anchor points.



Pen tool options

Take control of your paths

When you set about creating paths, there are various choices in the top Options bar that allow you to alter the behaviour of the path. This lets you decide on the type of path that's created and also how that path or shape reacts with other shapes on that layer. If you hover your mouse over the icon it's name will pop up, but here's a more in-depth look at what the options mean.



Create New Shape Layer

Click on this button to produce a new layer to create a new shape on.



Create New Work Path

Makes a path ready for you to fill, stroke or do whatever you like with.



Create Filled Region

Pick this option to create a filled shape. Before you do this, make sure you have the correct foreground colour set.



Add to path area

Make another path on the layer. If you choose this and then draw another shape, both will be filled.



Subtract from path area

Pick this and draw a second shape that touches the first to cut out part of the filled shape.



Intersect path areas

Click on this little beauty to fill shapes wherever they happen to overlap.



Exclude path areas

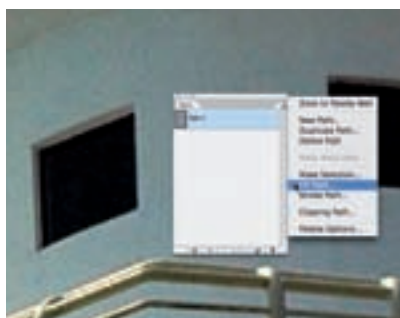
As you may guess, this option removes colour where any shapes overlap.



Fill and stroke a path

Outline and colour in a fell swoop

To get a bold outline or shape from a path, you can fill or stroke it. Filling a path does as you'd expect – you will flood it with content. Stroking a path affects the outline of the path. Here's a swift look at how they work.



01 Filling

With a path selected in the Paths palette, choose Fill Path from the options. A Fill Path dialog will open that allows you to pick what to fill the path with and also set options such as blending mode, opacity and feather.



02 Apply a stroke

To outline a path, select it from the Paths palette and then pick Stroke Path from the Options menu. You'll be able to access a menu of tools to apply as the stroke. Be aware the Photoshop will use that tool's current setting.



USE THE PEN TOOL TO CREATE PATHS

Silky smooth selections every time

Getting to grips with the Pen tool is one of the most important things you can do in Photoshop. If you've avoided it like the plague, here's a guide to making paths with it. We've focused on different areas of the reference file (found on this issue's disc) to demonstrate how to draw around various shapes. Once you get this licked, there'll be no stopping what you can do.



01 Get started Open up the tower file from this issue's disc. We're going to start with the easiest path to create – a straight path. With the Pen tool selected and the options set to Create New Work Path, click against the side of the tower. This starts the path. Move the cursor up and click again. A line will appear.



02 The start of a curve Now the straight lines are sorted, move the cursor to the underside of the first circular area and click. Move the cursor to further along the curved area and click again, but this time keep the mouse held down. This will produce two handles that you can use to perfect the curve.



03 Edit the curve With the mouse still held down, you can wiggle it about to get the exact angle and direction of the curve you want. Moving it left or right will extend the curve in that direction. This method is great for simple curves, but there is another way if you want to have more control over the path.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Up to you

YOUR EXPERT

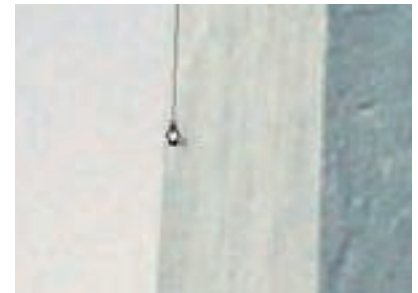
Jo Cole



04 Looking sharp For a more accurate method of curve construction, go to the top of the dome and create a point. Now, with the Alt key held down (PC) or Option key (Mac), click on the point you've just made and drag outwards in the direction of the curve. Let go and create a point further along the curve.



05 Next bit This will produce a curve that will be dictated by the direction of the handle you pulled out in the previous step. If things aren't exactly how you want them, hold down the Alt/Option key and then click on the direction handle to move the curve into the exact position you want.

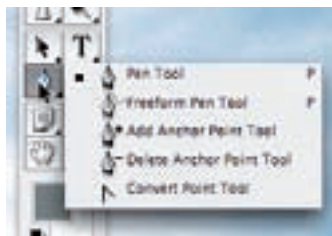


06 Complete your work Carry on creating a path around whatever you like. Practise your curve-making technique and get used to dragging out handles and dictating direction. To finish a path, you need to end up at the start point. Hold the cursor over it and you'll see a small 'o'. Click this point to complete the path.



The Path tools in full

There's more than one, you know



Although the Pen tool will probably be the main tool you use, there are other tool options. Hold down the Pen tool icon in the toolbar to see a fly-out menu with all of them on. At the top is the Pen tool, which obviously is used to create new paths. Under this lives the Freeform Pen tool that can be used to draw a path in any shape or direction. Below the Freeform tool is the Add Anchor Point tool. Use this to add points to a path. Somewhat predictably the Delete Anchor Point tool is under this and will get rid of points on a path. Finally at the bottom is the Convert Point tool, which is used to change the type of point. So if you have a smooth point you can make it a corner point or a sharp curve.

Tool tip



Keep the points down

When you're creating paths, try and keep the number of points to a minimum. The fewer points you have, the smoother your curves and paths will be.



Clipping paths

Non-destructive cutouts



Clipping paths are worth getting acquainted with if you work with other programs such as InDesign or QuarkXPress. When saved as an EPS or TIFF, the image will come into those programs and mask the outlines so it looks like it's been cut out. Once you've made a path, save as before and then go to the arrow and choose Clipping Path from the menu. Pick the path you've just saved, set a feather value if you like and then use it to create whatever you fancy!



Fake a night photo

Flex the powerful arm of Photoshop's colour control to change an image from daylight into a night cityscape

Recycling old photos to use in new projects is part of Photoshop's beauty. With a few twitches of well-chosen tools, you can get exactly what you need. Anyone who's tried to photograph at night will realise it's not a straightforward job, but you can get the same effect just using Photoshop. By using its colour control, a sunny daylight shot can be transformed into a moody night outlook, complete with light trails from cars speeding past.

As we seek to change an image from day into night, it's worth noting that you have to be choosy about the type of image you use.

Avoid photos that have long shadows – these normally suggest that there is a low sun so the scene will be difficult to fool the eye when changing to night. Try to get an evenly-lit image as this can easily be darkened in sections or lightened where streetlights are. Don't worry about including cars in the photo – in 'proper' light trail pictures you can't see the car.

To get a realistic night scene setting, colour obviously needs to be removed but lighting needs to be added to give the illusion of evening. When the image is finally ready it will be time to add the finishing touches. This will come courtesy of the light trails to add the final impression of a long exposure photo.

IMAGE BEFORE

IMAGE AFTER

KEY SKILLS COVERED

what you'll learn

LAYERS,
GRADIENTS,
INNER GLOW,
SELECTION
TOOLS
BLUR FILTER,
PATHS

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately
30 minutes

YOUR EXPERT

Mark
Shufflebottom

ON THE CD

original.jpg

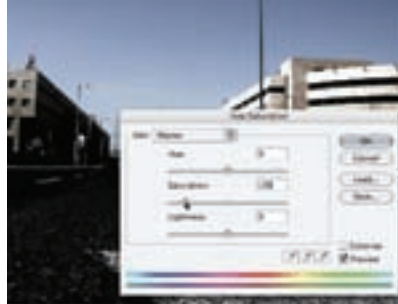


DAY DRAWS TO A CLOSE

Take out daytime saturation



01 Starting up Open the CD file 'original.jpg' in Photoshop. The first step that we need to do in order to turn this into a night image is to darken the image. Press Ctrl+L (PC) or Cmd+L (Mac) to open the Levels and drag the black input slider as shown. Do the same for the mid grey point.



02 Reduce the saturation Click OK to accept the new levels. Images at night have reduced saturation of colour due to the artificial lighting of the streetlights. Press Ctrl+U (PC) or Cmd+U (Mac) to open the Hue/Saturation settings and reduce the Saturation to around -70. Click OK to accept.

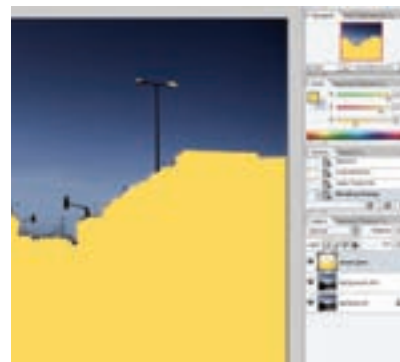


03 Copy the layer Copy the layer by dragging the background layer to the New Layer icon in the layer palette. Name this new layer 'Background blur'. Now go to Filters>Blur>Gaussian Blur. In the pop-up window add a 3-pixel blur and click OK to apply the settings.



04 Blend the layers

Change the blending mode from Normal to Multiply to add a suitable level of darkness to the image. Use the Polygonal Lasso tool to select around the top of the buildings and bottom of the image. Your aim is to select around the buildings and the street but to leave the sky where it is.



05 Orange fill Create a new layer and name it 'Street glow'. Double-click on the foreground colour and change it to a mid-orange colour and then select the Paint Bucket tool and fill the selection.



06 Blend the colour

Change the blending mode of this orange layer to Overlay, which tints the street with the orange glow. Create a new layer and name this 'Sky tint'. Change the Paint Bucket tool to the Gradient tool by holding the mouse down on the Paint Bucket to access the fly-out menu.



07 Add a gradient Change the foreground colour to black and then from the Select menu, choose Inverse. Change the gradient style to Foreground to Transparent in the Options at the top of Photoshop. To apply the gradient, drag from the top of the screen down to the vanishing point.

Tool School



Expert selections

When drawing around the skyline of the buildings with the Polygonal Lasso tool, it can be frustrating creating the selection with just straight lines. To get around this simply hold down the Alt key (PC) or Option key (Mac) to change the tool to the normal lasso tool. Click to draw the selections directly on the screen. When you have finished, just release the Alt/Option key to return to the Polygonal Lasso tool.

Resources



Check out photography

A good way to research what your final image should look like is to check out real night photography. A quick browse around any of the stock photography sites will show you images of night cityscapes. Depending on the colour of the lights some images are bathed in orange light while others seem almost daytime because of the long exposure. Visit http://massroads.com/?page=river_roads_at_night



Tool School



Creating paths

You may wonder why we had to create a new path in the Paths palette. This is done because if you start to draw on a new layer with the Pen tool, the layer automatically becomes a vector shape layer.



SEEING LIGHTS

Light up the sky



08 Another blend Change the blending mode for the 'Sky tint' layer to Multiply. Press Ctrl+D (PC) or Cmd+D (Mac) to deselect the sky area. Create another new layer call it 'Street lights'. Click on the Gradient tool and then click on the gradient bar in the options to open the Gradient Editor (Elements users click Edit).



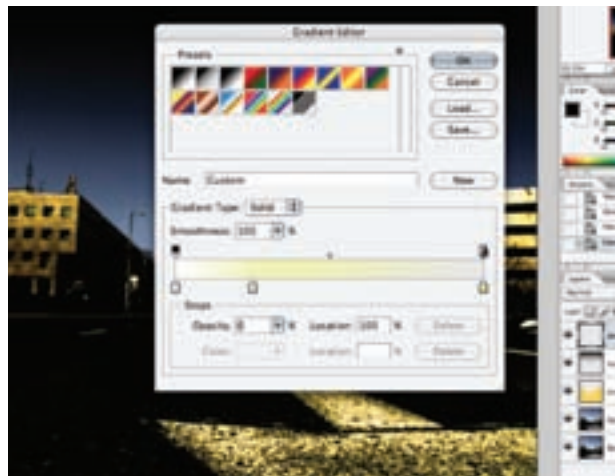
09 Edit the gradient In the Gradient Editor select the Blue, Red, Yellow gradient. Click on the blue colour stop and change this to white by double-clicking the Color box at the bottom and selecting white from the Color Picker. Select the red colour stop and drag this towards the white colour stop. Change this to a pale yellow as shown.

Expert Tip



Blurred layer

By adding a blurred copy of the background image in step three we have helped to create our night scene by reducing the visibility that occurs at night. The blurry loss of detail found in the image emulates the fuzzy detail of night photography scenes. This helps the overall aesthetics and to make it seem a little more convincing. By blending the layer using Multiply it allows just enough detail from the layer below to peek through.



10 Finish the gradient Click on the black opacity stop at the top-right of the gradient bar above the yellow colour stop on the right of the gradient. Reduce the opacity here to 0%. Now click OK to close the Gradient Editor. Choose Radial Gradient from the Options bar.



11 Add lights Click and drag downwards slightly at the top of the lampposts in the scene to add glowing lights to the scene. Make the lights closer to the camera larger and continue making the lights smaller as they are further down the street. When you are done click your gradient to amend.



12 Go light Change the two yellow colours in the gradient to green now; the one nearest the white should be kept pale. Click OK to continue and two green lights to the traffic lights on the right-hand side of the document. Edit the gradient again and change the green colours to red, then click OK to close the Gradient Editor.



13 Stop light Add a stop light to the left-hand traffic light as shown above. Copy the layer and then go to Filters>Blur>Gaussian Blur. Add an 11-pixel blur and click OK. Now change the blending mode of this copied layer to Color Dodge to make the lights blurrier.



14 Windows layer Create a new layer and name it 'Windows'. Use the Polygonal Lasso tool to select some of the windows in the left-hand side building. Hold down Shift to start selecting another window so that you have multiple selections. Fill this area with white using the Paint Bucket tool.

NOTES | TO GET THE FULL STORY ON PATHS, TURN TO PAGE 36 FOR OUR BIG TECHNIQUE



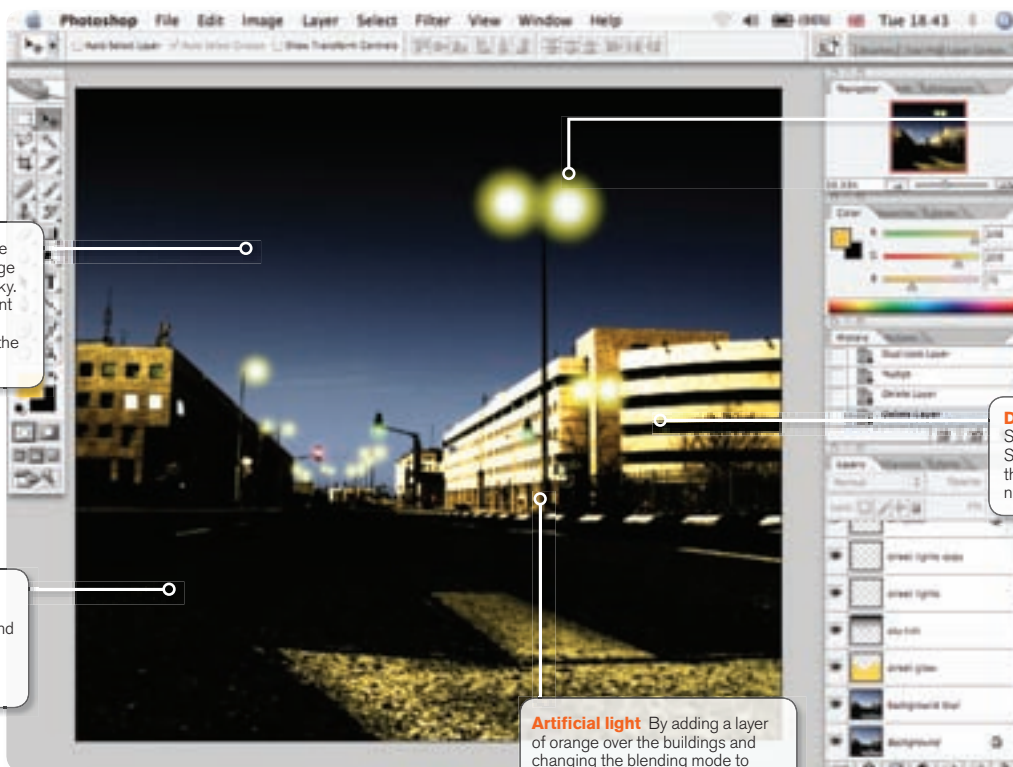
Turning day into night

Fundamental rules for believable results

Changing an image from day into night is done by altering the overall colour. The image is desaturated and then hues mirroring those of artificial light sources rather than the sun are applied.

Changing the sky One of the most noticeable areas of change in any night scene will be the sky. By adding a black to transparent gradient we can replicate the lighter sky found over cities in the lower portion of sky.

Darkening the scene Obviously when day turns to night there is much less light and so Photoshop's Levels give us complete accuracy of the light and shadow in the image.



Switching on the lights One of the main differences between night and day scenes is that the streetlights of the day are turned on for the evening. Here we added radial gradients to create the effect of glowing streetlights.

Desaturate the image Selecting Photoshop's Hue/Saturation allows for removal of the bright colours found under natural daylight conditions.

Artificial light By adding a layer of orange over the buildings and changing the blending mode to Overlay we can give the buildings the orange hues of the artificial light.



THROUGH THE WINDOWS

Who left the lights on?



15 Window glow Add a white fill and press Ctrl+D (PC) or Cmd+D (Mac) to deselect. Go to Filters>Blur>Gaussian Blur. Add a 3-pixel blur and click OK. Now double-click the 'Windows' layer to open the Layer Styles dialog box. In the Categories click on Outer Glow to apply and then click OK.



16 Darken markings Select the 'Background blur' layer and click around the large road markings in the foreground of the image with the Polygonal Lasso tool. Once you have done this it will be selected. Change the foreground colour to black and select the Gradient tool.



17 Add the gradient

Choose the Foreground to Transparent gradient and change the gradient from Radial to Linear. Drag down from the middle of the image to the bottom of the document in order to darken them up slightly. Press Ctrl+D (PC) or Cmd+D (Mac) to deselect.



The power of the Pen

Essential skills

The Pen tool is one of the most difficult tools to get to grips with in Photoshop, yet its power can be used for many common tasks such as cutting out difficult objects. Simply Alt-click (PC) or Option-click (Mac) to change the Pen into the Direct Selection tool and then edit the line. In the tutorial we have used this as a way to draw the lines that will become the light streaks.



01 Straight lines After selecting the Pen tool and creating a new path (Paths palette, right arrow to select New Path) click anywhere on the image. Now click again in another location. A single click produces a straight line between these points. So far so good, but sometimes we need curves, right?



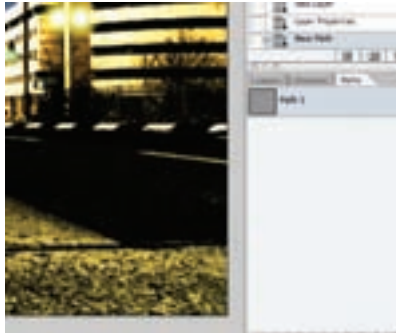
02 Love handles Now click somewhere else to add a new point, but this time continue to hold the mouse down and drag in the direction that your line is going. A handle appears this is not the line but dictates which direction the curve will go next.



03 Sleek curves Add another point lower on the screen than your last point, and still holding the mouse down, drag in the direction towards where you would like your next point to be. Add another point and you will see your curved edge. You can use the Alt key (PC) or Option key (Mac) to edit the curve at any time.

LEAVE A TRAIL

Glowy light effects



18 Create the light trails We are now going to create the light trails to give the impression of cars screaming through the city. To do this create a new layer and name this 'White light'. In the Layers palette click on the Paths tab and then click the New Path icon at the bottom of the palette.



20 Stroke the path Hold down Ctrl (PC) or Cmd (Mac) and click off the path. Select the Brush tool and select a 7-pixel brush with 15% hardness. Make sure that the foreground colour is white. In the bottom of the Paths palette click on the Stroke Path with Brush icon.



22 Smaller stroke Click on the Brush tool again and change the size of the brush down to 4 pixels, then click on the Stroke Path with Brush icon again. Change back to the Layers palette and double-click on the layer to access the Layer Styles. Add an Outer Glow and increase the Size to 13 pixels.



19 Draw paths Click on the edge of the document to start the path and then click towards the centre at the point that the road seems to dip. Hold down Ctrl (PC) or Cmd (Mac) and click off the path to deselect it and do another path above it as shown, keeping in the perspective of the road.



21 Another path Create another path in the Paths palette. Select the Pen tool and draw a curve from the end of the first line into the vanishing point. Ctrl-click off the line and do the same for the other light streak, Ctrl-clicking off that one when finished. Mac users need to Cmd-click.

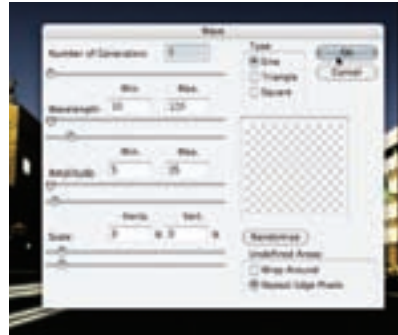


Photo credit

We'd like to thank Eli Ratner for letting us use her street scene photo. Eli is a member of Stock.Xchng and you can see more photographs by visiting www.sxc.hu/browse.phtml?f=gallery&l=ratner



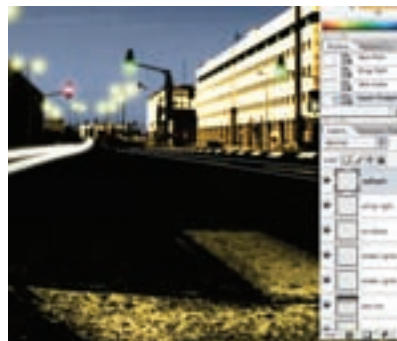
23 Duplicate the layer Drag the light streak layer down to the new layer icon in the Layers palette, in order to duplicate it. With the copied layer selected go to Edit>Transform>Distort. Pull the handles around until you have a slightly different set of light streaks as shown.



24 Waving the lines Go to the Filter menu and choose Distort and Wave. In the Wave dialog window, change the horizontal and vertical scale to 8% then click OK. This gives the impression that the light has moved along bumps in the road. Select the first 'White light' layer and add a 6% wave.



25 More light paths Duplicate the first light streak layer as before. Go to Edit>Transform>Distort. Move the handles around and create another slightly random set of light trails. Double-click to apply. Now Shift-click all of the 'White light' layers. Go to Layer>Merge Layers menu.



26 Rename the layer Make sure this merged layer has the name 'White light' (you may need to change it from 'white light copy'). Now click back on the Layers palette and follow steps 18 to 26 for the opposite side of the road. This time you will have to name your layer 'Red light'.



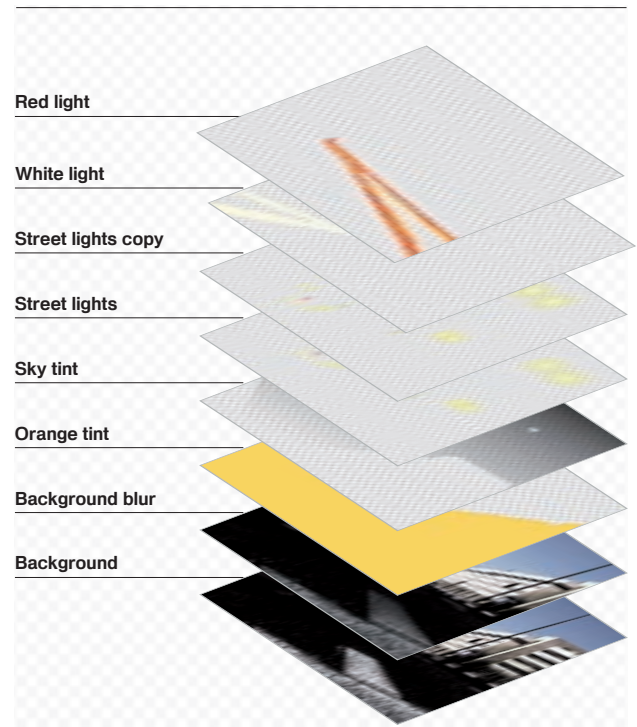
27 Change the light colour In order to get the right look for the tail lights you will need to use an orange colour for the brush stroke. Don't forget to use a 6-pixel stroke for the foreground light and 4 pixels for the distant light as shown in the screenshot above.



28 Red glowing edges Double-click the layer to edit the layer styles. Add a red outer glow and a white inner glow this time. Then you can duplicate and distort your layers before adding some random waves with the Wave filter. To finish, merge the red light layers together.

How to turn night into day

The layer structure you need





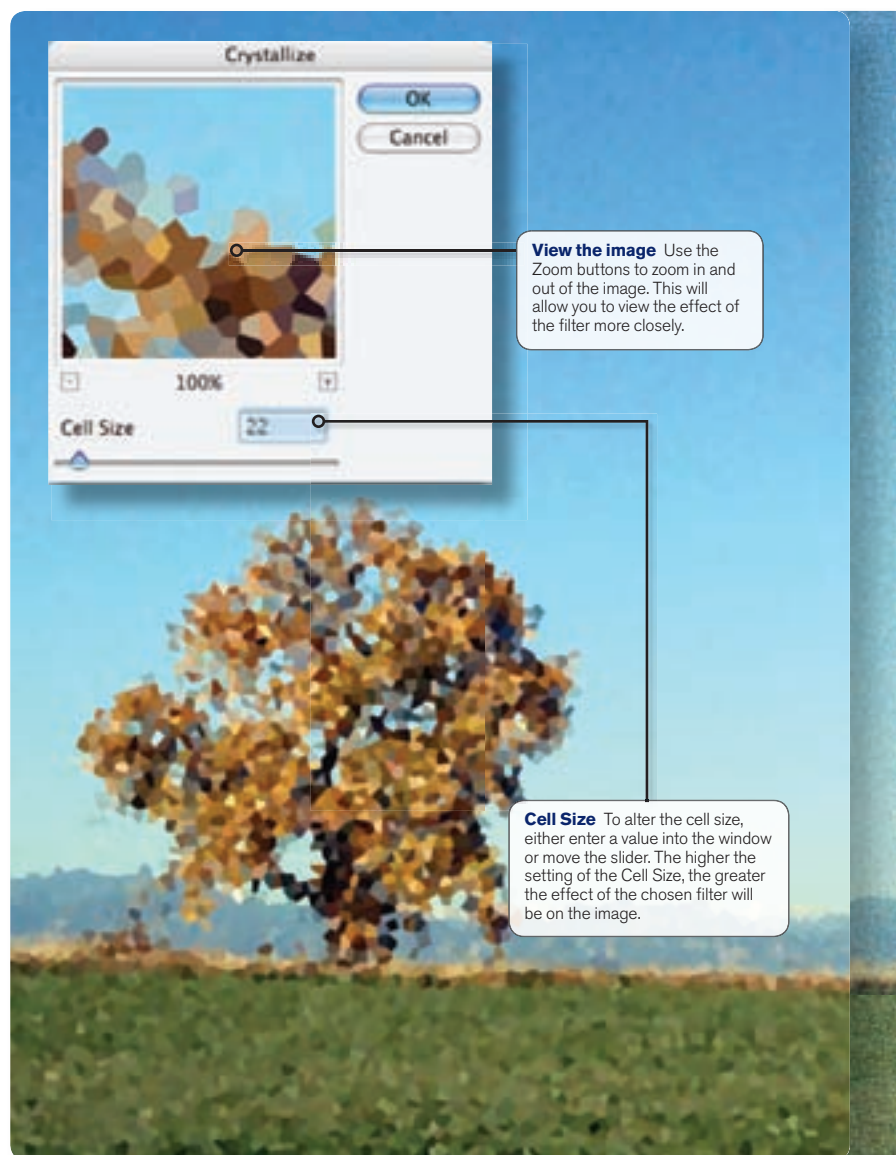
Pixelate filters

Use the array of Pixelate filters to get an extremely diverse range of effects that can add interest and texture to any image



It's more than likely that your experience of pixelation has been one of annoyance, where you've tried to use an image bigger than it was meant to go, and instead of a nice sharp picture you have been

left staring at a raggedy mess. As is the case with noise, pixelation is normally something you go out of your way to avoid, but the effects housed within the Pixelate filter can be good for getting snazzy results. Pixelation simply means transforming an image into many small dots. It occurs when pixels of a similar colour are clumped together to form larger elements. You can manipulate the pixels to form jagged shapes similar to Lego blocks, whose size and shape are determined by the Pixelate filter chosen and its Cell Size setting. The set of Pixelate filters within Photoshop produce diverse effects, some of which are instantly applied, while others have their own dialog windows that allow you to alter settings. The Pixelate filter is best applied to simple or boldly coloured images with strong contrasts, as the image will be broken up into pixels. As with many of the filters, the effects are most impressive when combined with other filter sets, as we shall demonstrate.



View the image Use the Zoom buttons to zoom in and out of the image. This will allow you to view the effect of the filter more closely.

Cell Size To alter the cell size, either enter a value into the window or move the slider. The higher the setting of the Cell Size, the greater the effect of the chosen filter will be on the image.



Colour Halftone

Convert your image to halftone dots

The Colour Halftone filter performs a colour separation on the image, converting the brighter colours to halftone dots. However, you can also apply it to greyscale images. Create different effects by adjusting the Maximum Radius and Channels. This separates the channels and converts the square pixels into circles. If the pixel radius is reduced to 4 then pixel definition will remain. If you feel there are not enough dots then reapply the Halftone at the original settings and select Edit>Fade Colour Halftone and choose a Difference mode at a low opacity. This filter is brilliant for creating Pop Art images, as we demonstrated in last issue's digital painting tutorial.

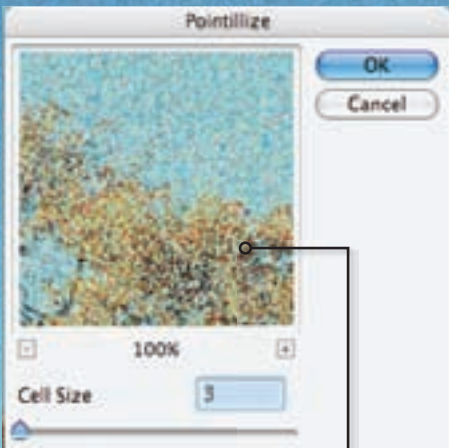


Fragment

Fragment again... and again...

Fragment produces four copies of the image which are offset at a slight distance, resulting in a double vision effect. The opacity of the copies it makes is reduced, which also fades the image slightly. The user has no control over it and cannot tailor the settings. Applying the filter once only blurs the image slightly, so it is often necessary to repeat. It is particularly well suited to landscapes and outdoor scenes, giving a soft pixelated feel. For a ghostly touch, apply a diffuse glow by selecting Filter>Distort>Diffuse Glow.





Pointillism As implied by the name, the Pointillize filter creates an effect similar to pointillist paintings. You can change the shape of the dots, the background colour and the colour between the dots. The effect employs a similar method to traditional artists who use closely grouped dabs of paint, except in a more random style.

Create work that resembles pieces of art For a more noticeable effect, use the filter on a higher setting. To produce a result similar to noise, select a small dot size. Always be aware of the background and foreground colours, as these are included when creating the random dots of colour. To reduce the effect select Edit>Fade Pointillize.

Tip



The Facet filter

The Facet filter subtly distorts pixels by clumping colours together. The main use for this filter is as groundwork for applying other artistic filters. You may need to apply the filter several times to get a good effect.

The Pixelate palette



The effects of each of the Pixelate filters are demonstrated below. Each filter can be adjusted for a more subtle or dramatic result.



Original Image



Colour Halftone



Crystallize



Facet



Fragment



Mezzotint



Mosaic



Pointillize



Mezzotint

Achieve sketchy effects

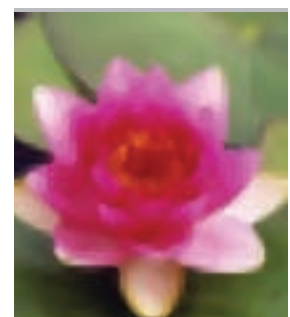
This grainy filter produces a coarse and scratchy effect, and offers more variations than Facet and Fragment. You can choose dots, lines or strokes of varying size from the Type pull-down menu and also control the level of the filter. We used the Magic Wand tool to select the various areas and then applied a different type of Mezzotint filter to each. As we wanted a more subtle effect on the sky, Short Strokes was selected from the Type menu. Reduce the harshness by selecting Edit>Fade Mezzotint and then reducing the Opacity to around 30. If you want a subtler effect apply a Soft blend mode to the layer. Medium Strokes was applied to the rest of the image.



Mosaic

Traditional pixel effect

The Mosaic setting breaks an image up into squares. However, it does not produce an exact mosaic effect (this is best achieved by selecting Filter>Stylize>Tiles). You can define the pixel size within the Mosaic dialog box. The cell size within the Mosaic filter is counted in pixels and the higher the value, the more the distortion. In this image of a flower, the Mosaic filter was applied and then the Median filter (Filter>Noise>Median) at a radius of 20 pixels was added. This reduces the rigidity of the Mosaic filter.





SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

About 3 hours

YOUR EXPERT

Ross Andrews

KEY SKILLS COVERED

What you'll learn

SMUDGE
TOOL

CLOUD FILTER

BLENDING
MODES

Create space!

PART TWO: The planet-spewing nebula

The world wasn't created in seven days; it took two issues of *Photoshop Creative*, but then we had a nebula to worry about as well. Welcome back to space...



If you missed last issue then we suggest you do whatever you can to try and get hold of it, whether it's giving our subscriptions department a ring, trawling eBay, or begging a copy from a pixel-pushing friend. We're not saying this because we're trying to tout our wares (although you will be getting a vital collection of Photoshop tricks, tips and techniques!), but because we took you, step-by-step, through the process of creating an out-of-this-world piece of art. We walked you through using filters to create starfields and showed how an

innocent-looking circle could be made into a beautifully glowing planet, complete with rings. If you enjoyed doing that you're really going to love this, because this issue the fun really begins, as you get to unleash your imagination, warp factor 10, on the process of creating a fiery, planet-spewing nebula.

The first and most important point to address when creating a nebula is that it isn't going to look very good for quite a while. You have to lay down a fair amount of groundwork in the first few steps before you start to see great results, so whatever you do don't get discouraged. The key is to invest the time and

effort into building up your swirling shapes, and then as soon as the Smudge tool comes into play, everything will quickly fall into place and look as it should.

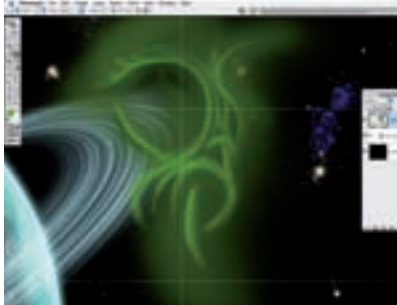
The final point is one we'll make time and time again throughout this tutorial. These steps are only guidelines; they recount how we made the image shown here, but don't feel you have to follow them exactly. Experiment, repeat steps and build up layer upon layer of textures, glows and clouds. You'll have a lot more fun, and your image should end up looking the better for the hard work, detail and energy you've put into it.

WORKS WITH | PHOTOSHOP CS AND ABOVE

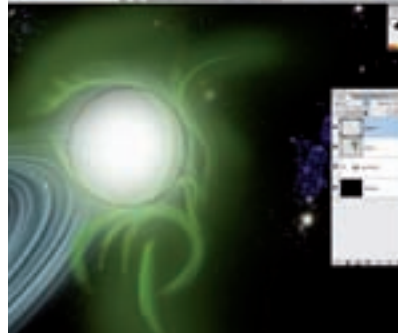


PICK UP WHERE WE LEFT OFF

Don't worry – it's a shaky start



01 A word of warning One thing we've discovered about creating nebulas is that they start out looking awful. With that in mind, grab a 40-pixel soft green brush, at about 30% Opacity, 50% Flow, and on a new layer above the planet layer set, sketch a rough shape. When you're done, switch to a larger brush and add a haze around the shape.



02 Bright light Increase the brush size to around 800 pixels, and switch the foreground colour to white. Create a new layer and click in the same place on your nebula a couple of times to create a highlight. Tweak the layer's opacity to your liking and then merge the two nebula layers.



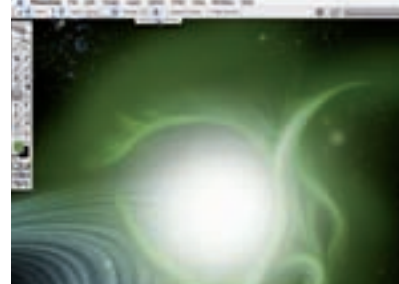
04 Add some detail When the paints are curving gracefully together, dial the Smudge tool right down to around 4 pixels, but take the Strength right up to 95%. Zoom in to the image and start feathering the swirls by pushing out from the edges – experiment with this technique and you'll soon get the hang of it.



06 Spot the difference Your nebula will be looking more than a little flat and painted, so it's time to add a more realistic texture. Copy the nebula layer, ensure your foreground and background colours are set to black and white by hitting the D key, and from the Render section of the Filter menu select Difference Clouds.



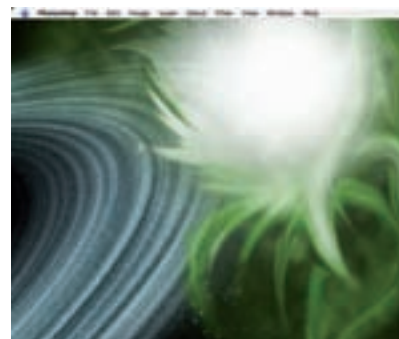
07 Whoa! Sure, the last step will give you a cloudy, smoky texture, but it will also give you some strange colour and no doubt almost completely obliterate your carefully-crafted nebula. Don't worry though; experimenting with blending modes and opacity settings can easily rectify this. In our case we simply switched the layer mode over to Overlay.



03 Smudgy smudgy Now's the time to start seeing some results. Select the Smudge tool, with a size of around 50 pixels, and set the Strength to 50%. Now, starting from the white highlight, click and push the pixels out in flowing curves, so that the green and white mix and flow together. Think of this process as pushing wet paint around a palette.



05 Big it up Now increase the size of the Smudge tool to 125 pixels, and with the Strength still up at 95%, and perfect the shape of your nebula by nudging areas about so they seem to flow together naturally. Keep tweaking until you're perfectly happy with the result.



08 Smudge some more The cloud texture should look great, but probably more than a little artificial, so it's a good idea to switch back to the Smudge tool and smear the colours back along the curves again. This still retains the smoky feel in the background.

Tool School



Paint with a soft brush

Many creatives shy away from hand painting, figuring that their mouse control isn't that great, but there's one secret to great results. Always work with a soft brush, set to a low opacity. Below 30% works best, but it can be much lower depending on your confidence. As you're building up colour instead of doing it in one stroke, any mistakes are harder to spot and instead you get a smooth and perfect finish – it just takes a little more patience.



Tip



Keep working at it

The steps printed here are a record of how we created our nebula, but it really is quite a random, organic process. Feel free to repeat any of the steps, building up multiple layers, trying different apply modes, smudge a copy of everything and generally have fun with it – the more time, experimentation and energy you put into it the better it will look.

Expert Tip



Take a tablet

It's probably the tip you'll find most repeated across the pages of *Photoshop Creative*, but it really rings true for this kind of work. If you can afford it, buy a graphics tablet. For the kind of flowing brush work you'll need to replicate in this tutorial it really is a valuable asset. You can of course do it with a mouse, but it'll be much harder to get the same results.

GETTING CREATIVE

Colour and paint for effects



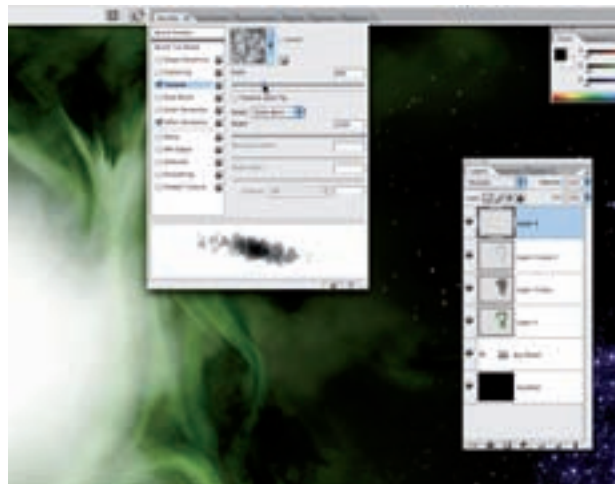
09 Dupe To start adding more contrast, duplicate the clouded nebula layer and switch the blending mode to Color Burn. Don't panic when this blacks out most of your image – choose Image>Adjustments>Levels and drag the white slider to the left past the middle point. Your nebula may not look great, but it'll look better.



10 Hue and cry All it takes to get your nebula back to looking fantastic, is a trip to Image>Adjustments>Hue/Saturation. Leave the Hue slider alone, but drag the Saturation slider completely left to -100 and experiment with the Lightness to get the desired effect; in our case we dragged it up to +56.



11 Let's smudge again Once again it's time to reach for the Smudge tool, and it's back to the 4-pixel setting at 95 percent. Work across both the clouded layers, pushing from dark to light and vice versa to build feathered, flaring detail into the image. It's the contrast between parts of the nebula that really give it depth.



12 Build with brushes

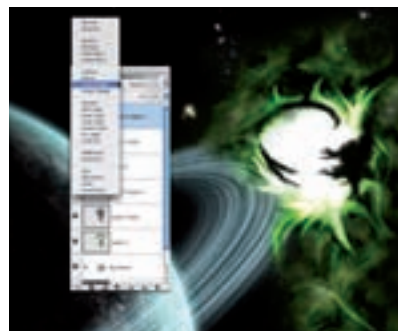
Create a new layer. Switch to the Brush tool, and open up the Brushes palette. Click on Texture, select Texture Fill from the thumbnail menu, and then the first texture in that set. Drag the Scale slider down to around 50%.



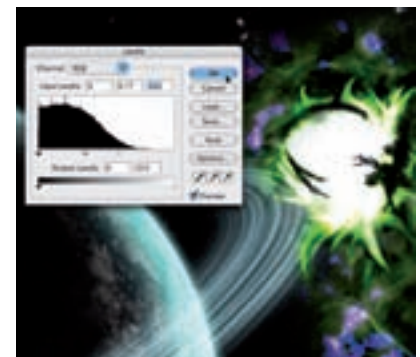
13 Paint effects With black selected as your colour, Flow set to 50% and the Opacity set to around 30%, carefully start painting some cloudy detail into the image. Do this by clicking the mouse, never dragging strokes. Again, your aim should be to build up contrasting areas, so work against the white.



14 And repeat When you're happy with your contrasting shapes it's time to repeat a few steps from earlier. Begin by using the Smudge to tease out strands of black and break up the obvious edge; you can also reverse your strokes to great effect. Then duplicate the layer, apply Difference Clouds, lower the Saturation and experiment with the Lightness. Set the layer mode to Pin Light.

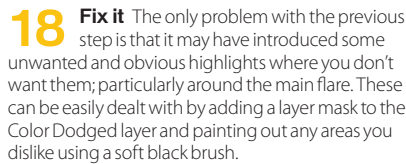
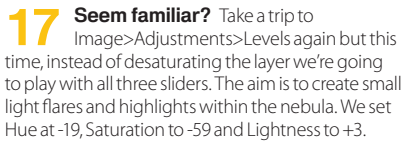


15 Experiment Now that the nebula is looking a bit healthier, it's a good time to experiment. Duplicate the main nebula layer (created in step one) and drag it to the top of the Layers palette. Repeat the Difference Clouds filter and set the layer mode to Color Dodge.

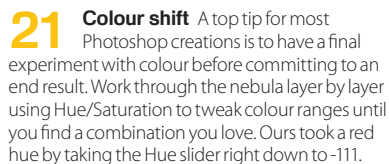


16 Highlights This should give you some pretty weird highlights. Emphasise these by opening Image>Adjustments>Levels and dragging the white triangle to the left, exaggerating the effect.

Adding highlights for effect



20 I like to move it The positioning of your nebula probably won't be spot on, as you've created it quite organically. Select or link all the nebula layers and experiment with moving it around the image until the composition works.



How our planets stacked up





BEFORE

KEY SKILLS COVERED
what you'll learn

LIGHTING
EFFECTS
FILTER
SELECTION



AFTER

Use the Lighting Effects filter

The Lighting Effects filter does an excellent job of simulating artificial light sources and giving a pro studio look. Just remember to keep it real!

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Half an hour

YOUR EXPERT

Matthew
Henry



Filters are like make-up – plaster them on with a trowel and they won't look too hot. Subtlety is definitely the key. You should be enhancing something that's already appealing rather than doing your damndest to hide something that's not. The Lighting Effects filter can work miracles if you keep an eye on realism, but it can also produce very crude results if you don't.

What the filter essentially does is to increase the exposure of certain areas

of an image while darkening others, to simulate the effect of a light source. What it doesn't do is re-create the shadows that light inevitably casts in the real world – it can't possibly do that when presented with a two-dimensional image. So, there's your first reason to be cautious about laying it on thick. The eye will pick up on the lack of corresponding shadow and sense something unnatural is going on.

The best way to convince the viewer is to use the filter in environments where it's plausible that directional light can be

found. If you whack a big spotlight on an outdoor portrait, it's just not going to look believable. Indoor environments where directional light can be found from ceilings, floor-standing lamps, and even professional lighting equipment, provide much more of a credible setting. We've kept things quite subtle with this portrait, and you'd never tell that this look wasn't achieved in-camera. That said, if you really feel the urge to shake things up a little, try turning up the heat on the sliders, or even going for a different coloured light.

WORKS WITH | PHOTOSHOP 7 AND ABOVE



MAKE LIGHT WORK OF IMAGE EDITING

See what the Lighting Effects filter can do



01 Duplicate Start by duplicating your background layer to preserve the original. Go to Filter>Lighting Effects and select Spotlight from the Light Type drop-down menu. The elliptical shaped object on the preview image represents the light.



03 Move light position Click and drag on the centre circle to move the light as a whole. Position it so the top of the light falls on the very tip of the hair, so none of the background is touched. The area from the top line to the centre receives most of the light.



05 Increase ambient light The current setup will leave us with a very defined line between the spotlight and the rest of the shot, so we need to alter intensity and the ambient light until the effect is subtle enough to be believable. Move the Ambient slider up to 45.



02 Set light direction

For the light to come from above, click and drag the point of the ellipse edge attached to the line connecting to the ellipse centre. Drag the ellipse around until the line is at the 12 o'clock position. Click and drag on the top or bottom point to increase the coverage of the spotlight. Make the light a similar width to the model's head and a little longer.

04 Alter light power and spread

Click and drag the triangle on the Intensity slider and move it to the right-hand side to a figure around 20. You'll notice the beam is very concentrated with a hot spot on the hair. Move the Focus slider all the way to Wide to diffuse the beam.



06 A new layer We like this effect so we're going to keep it and rename the layer 'Spotlight'. Next we're going to duplicate this layer in the same way as before, and this time rename the layer 'Background light'.

Expert Tip



Controls to ignore!

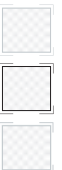
Don't bother with the Exposure slider, as it raises or lowers general exposure across the image in a fairly uncontrolled way. If you need to make adjustments, you're far better off using Curves or Levels before or after you've rendered your lighting effect. The Material and Gloss sliders aren't a great deal of use for photographic images either – they affect contrast, and in a far less precise manner than is possible with a controlled Curves or Levels adjustment.

Tip



Be prepared to play!

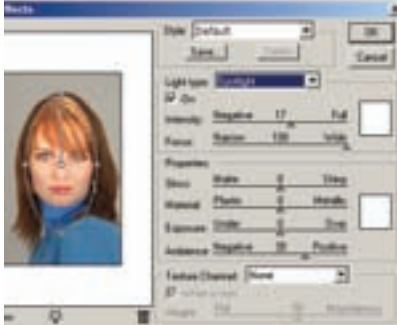
A narrow-shaped light with a wide focus setting does not give the same effect as a wide-shaped light with a narrow focus! It takes some time to get used to the difference in effect between extending the light shape and altering the focus setting. Narrow shapes tend to have harsher edges, so a wider shape with a narrower focus setting is generally the best way to produce natural results.





KEEP IT REAL

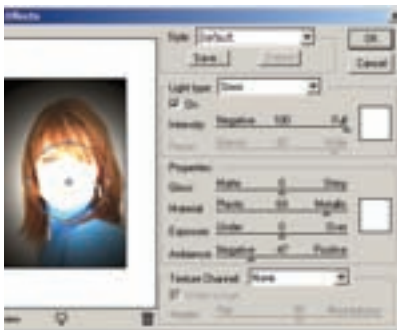
Experiment for best results



07 Second light source Make sure the new layer is selected and open up the Lighting Effects filter dialog box again. Go to the Light Type drop-down menu, and this time select Omni. We're going to use this circular light to create some graduation in the background.



08 Light positioning Use the centre point in the circle to move the light as close to the middle of the frame as possible. Use any of the four circle points to make a relatively small light.



09 Alter light intensity Next, turn the Intensity up to Full and the Ambience down to around -50 to darken the edges of the shot. Don't worry about what's going on in the centre of the frame, as we're going to mask that out next. It's the background that counts.



10 Add layer mask Press Enter and you should notice that the background now appears slightly lighter towards the centre and darkens further out. Make sure the layer is selected and add a layer mask – it's the button that has a white circle in a darker square at the bottom of the Layers palette.



11 Mask background light centre Press the 'D' key to reset your brush colours, and use the 'X' key to get black as the foreground colour if needs be. Take a medium-sized brush set at around 80% hardness and, with the mask selected, paint over the face area, hair and clothing, to mask the harsh background light.



12 Finishing touches You can toggle off the top layer with the eye icon to see the background lighting effect. A brush set to white and 50% can be used to lighten the hair at the side of the face that fell outside the spotlight. You can now flatten the image using Layer>Flatten Image.

Lighting Effects in full



Here's an at-a-glance reference for what each of the Lighting Effects do at their default settings



2 O'Clock Spotlight



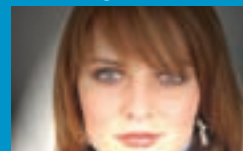
Blue Omni



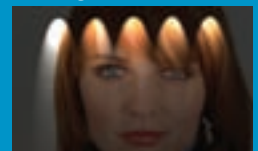
Circle of Light



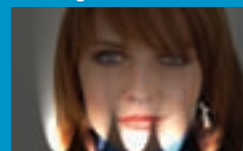
Crossing Down



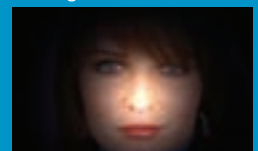
Crossing



Five Lights Down



Five Lights Up



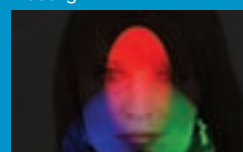
Flashlight



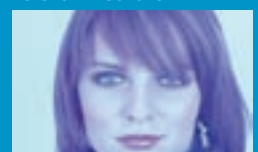
Floodlight



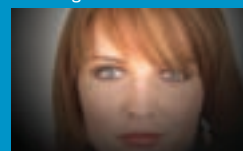
Parallel Directional



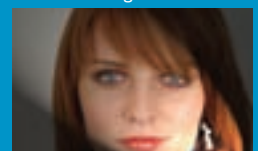
RGB Lights



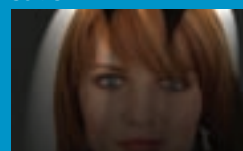
Soft Direct Lights



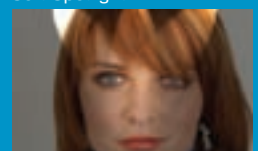
Soft Omni



Soft Spotlight



Three Down



Triple Spotlight





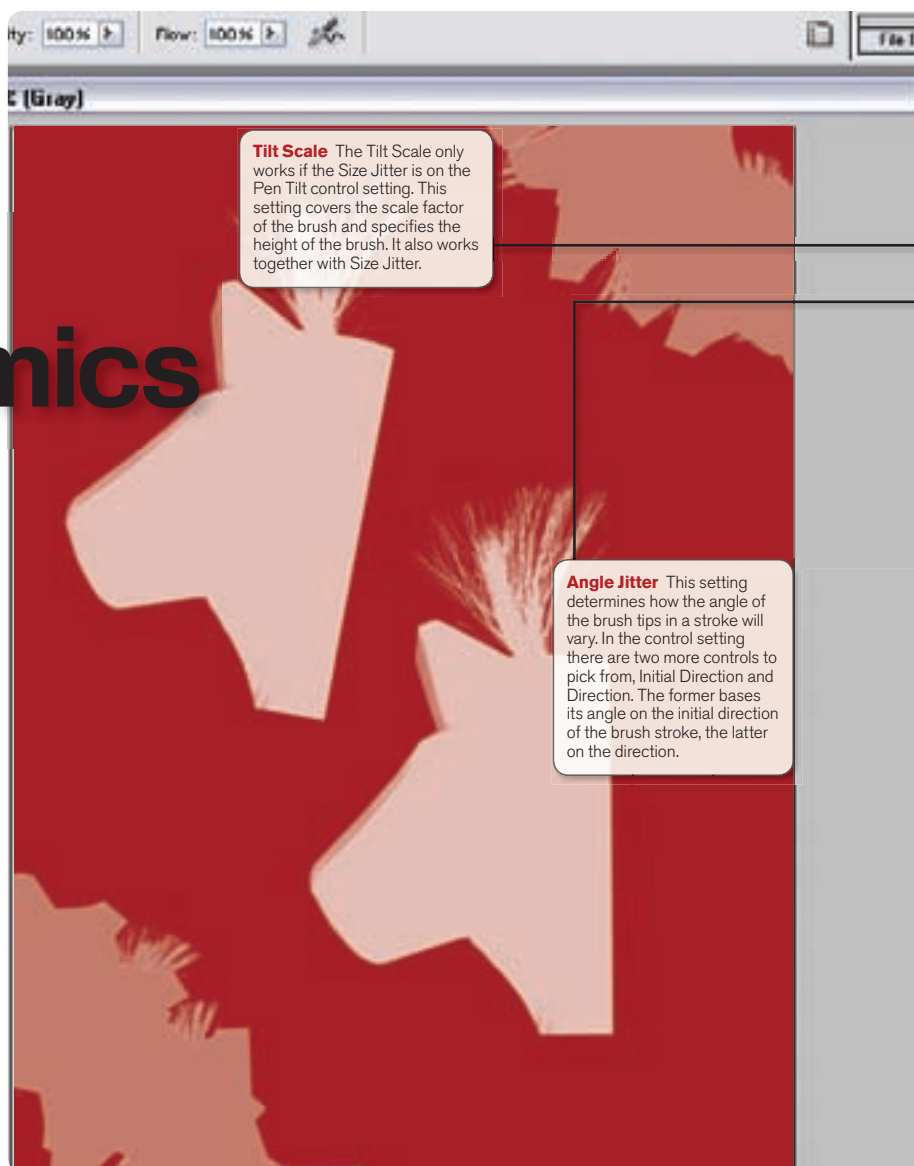
Understand Shape Dynamics

Photoshop offers more than one way to control your brush collection



here is a plethora of settings and features hidden away within the Brushes palette that allow you to mould and manipulate your tools for even more creativity.

Whereas it would be easy to just use a brush as is, the amount of features offered in the palette deserve your attention, which is why we're going to work our way through them over the next few issues. As always, experimenting is the best way to learn but these pages will build up into a handy reference for you to see how each setting can help your needs. Last issue we had a look at Brush Tip Shape and saw how it could drastically alter how a brush behaved. This issue we're taking a look at the Shape Dynamics settings to discover what each one does. In addition to looking at those dynamics, we'll also see how they work with the ever-present modifiers such as Noise and Airbrush. Once these come into play, your brush options are blown wide open and every aspect of a brush can be tweaked and controlled to create the brush you've always dreamt of. That's some power. Then it'll be up to you to start your adventure with all these exciting settings. Photoshop knows almost no boundaries and there are definitely barely any when it comes to brushes, so play around with the settings until your heart's content.



Size Jitter

Work together for good results

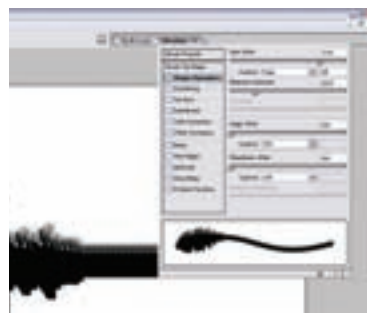
The higher the percentage of this option, the more difference there will be between each brush tip. If you wish to have a more dramatic size difference between each brush tip be sure to use the Size Jitter setting together with Minimum Diameter – the lower the percentage for the latter the more difference there will be.



The Control settings

They're not just for mouse users

By now you've probably noticed the Control drop-down menus, which give you even more control of each brush stroke. Even though the majority of the settings seem geared towards graphics tablets, there's a few that you can use with a mouse. Fade for example, diminishes your brush tip as your stroke goes on. The number in the box shows the amount of steps the brush stroke takes before fading starts – the smaller the number the faster the fading.

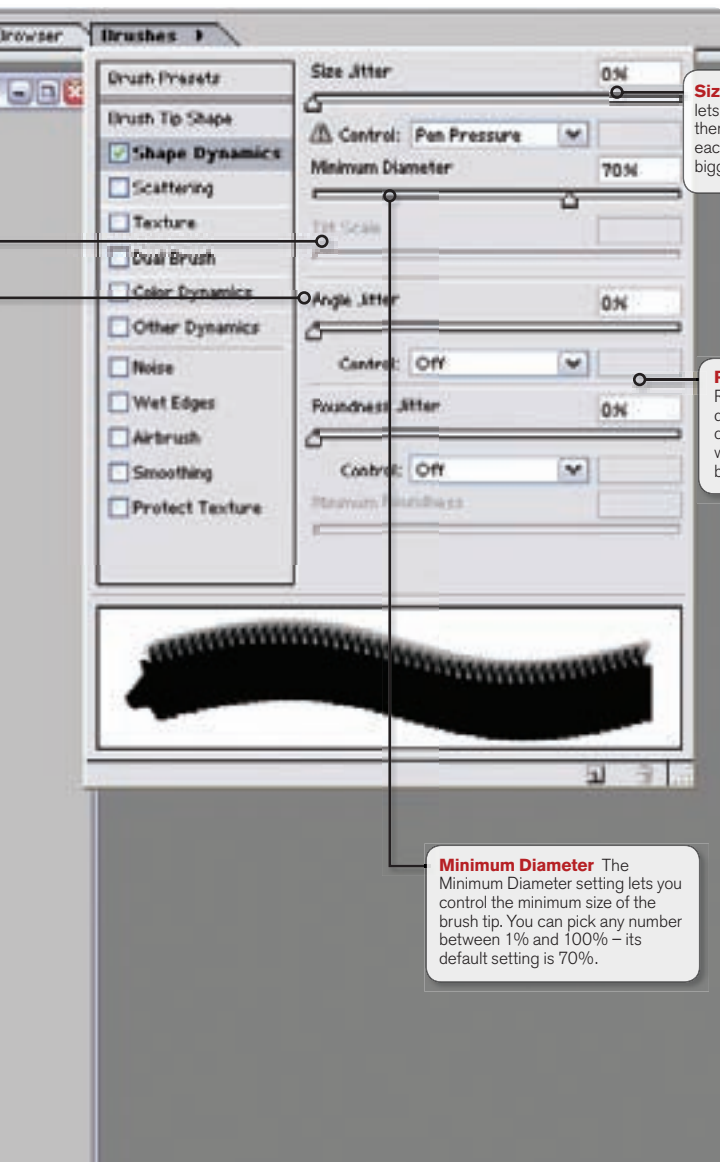


Tip



Mix them up

A lot of the settings work best when used together – experiment with all the settings to get used to them and to gain a good feel for all of them and what they do.



Size Jitter The Size Jitter slider lets you pick how much variation there will be in a stroke between each brush tip – some will be bigger, others smaller.

Roundness Jitter The Roundness Jitter setting determines how the roundness of the brush tips in a stroke will vary – pick any number between 0% and 100%.

Minimum Diameter The Minimum Diameter setting lets you control the minimum size of the brush tip. You can pick any number between 1% and 100% – its default setting is 70%.

Tip



Control

Remember to try out the different control settings available in the Shape Dynamics settings area, under Size Jitter, Angle Jitter and Roundness Jitter. You can choose from Off, Fade, Pen Pressure, Pen Tilt or Stylus Wheel. The last three can only be used properly with a graphics tablet.

The extra settings

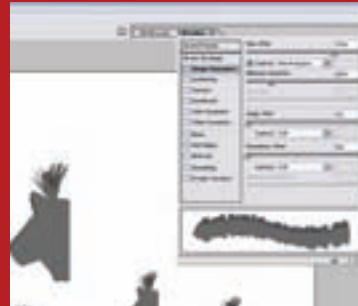


There are some handy settings located at the lower left of the Brushes palette: Noise, Wet Edges, Airbrush, Smoothing and Protect Texture. All can be used with the Shape Dynamics settings to get even more effects. Here's a quick look at some of the best.



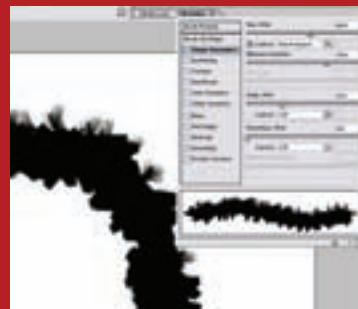
01 Add grunge

In order to give your brush a more gritty feel, be sure to use the Noise setting. As soon as it's selected, your brush will become more messed-up and look more textured.



02 Watercolour

The Wet Edges setting creates a watercolour effect as it causes paint to build up along the edge of the brush and makes the inside of the brush look bleaker, like paint has spread out.



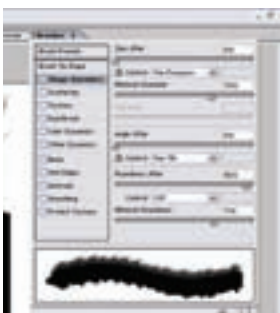
03 Make it smooth

As the name basically implies, the Smoothing setting creates smoother curves in brush strokes. This effect works the best when using a stylus pen.



Beware of the squish

Unless you like it, stay clear



The Roundness Jitter setting only affects the height of a brush. This means that if you pick a high percentage, it will squish your brush. The Minimum Roundness control setting can be used to lessen this, though. A better way to control the size is by using Size Jitter options or even better, by going back to the Master Diameter control, which can be found under the Brush Presets.



Work together

Bolster the effect



are used together. If you'd rather not be so dramatic and have a more toned-down brush with just minimal differences between brush tip, then just use one or two settings and keep the slider at a low percentage value.



Combine settings

It could get tricky

If you haven't played around enough with the settings, either on their own or with several together (or all of them together) then you might feel that it's all a bit too complicated to bother with. However, it's worth knowing that after a while, you get used to what effect the settings give, so you can guess what result you will get if you mixed them together. This makes things much more enjoyable.





Intro to pixel art

Producing artwork of pure pixel delight is possible using the powerful Pencil tool



The great thing about pixel art is that you can create images that are bold and fun. There is no limit to the things you can produce in this style but we will teach you how to construct a character. The main concepts of pixel art are to abstract the areas of colour and keep the outlines thin. Pixel artwork has existed for a long time but a few years ago it exploded into the mainstream. This retro style that is reminiscent of classic video games and sprites has become extremely popular, especially with the emergence of artists such as eBoy (featured in this month's interview). The ability to create images such as these is a good skill to have, and will let you create contemporary designs.

There are different types of pixel art – isometric and non-isometric. We will be showing you how to create the front view of a character, which is not three-dimensional and is constructed non-isometrically. Isometric images such as a building or a box, for example, use stricter rules and methods of construction. They follow the rule of creating lines using small lines that are two pixels across and one up. Although this method can be employed throughout this tutorial to create jagged lines, it's easier if you don't! Since this is an introduction to pixel art we haven't used the isometric method, but have instead concentrated on the basics.

We're basing this tutorial on a photo, and will walk you through using the Pencil tool to simplify an image for that perfect pixel effect.



KEY SKILLS COVERED

What you'll learn

PENCIL TOOL
SCANNING
ADDING SHADOWS AND HIGHLIGHTS



CHOOSE YOUR REFERENCE IMAGE

Base your pixel art on photographs

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

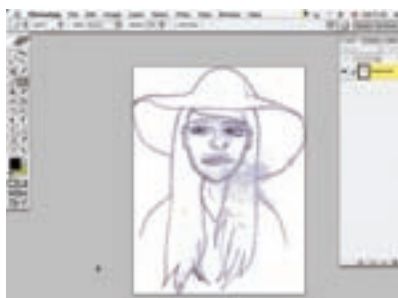
Approximately
1-2 hours

YOUR EXPERT

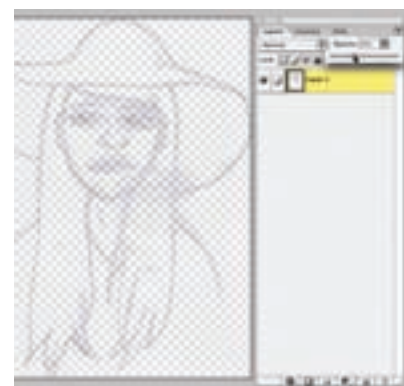
Zoe Mutter



01 Unlimited source materials You are unrestricted in the images you use as reference – use a hand-drawn pencil sketch, bold line drawing or even a photograph. We chose a photograph with clear shading as our guide to base our sketch on and use to see where the tonal areas lay.



02 Start sketching We sketched a simplified version of the photo onto paper but if you feel confident drawing directly with the mouse or a graphics tablet, open the photo in Photoshop and sketch straight over it. It doesn't have to be a perfect copy, but you can get an idea of where the main lines lie and how your character is constructed.



03 Faint image Once you have opened the scanned sketch in Photoshop, copy it onto a new layer and reduce its Opacity to around 25% or until it is just about visible.

PICTURE RESOURCE | WE USED AN IMAGE FROM WWW.SXC.HU, IMAGE REFERENCE 134627. TRY USING YOUR OWN PHOTO AS WELL!



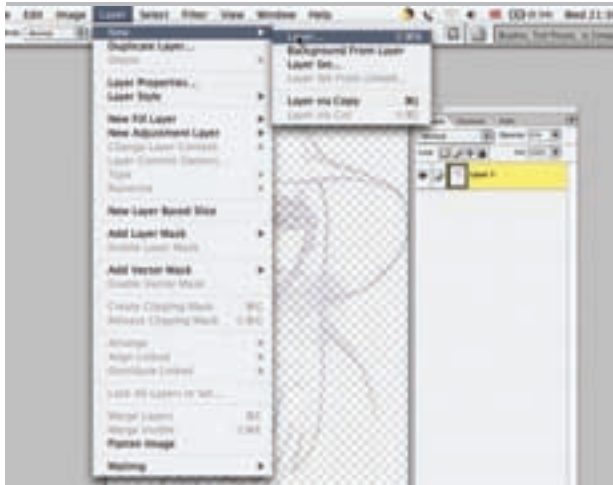
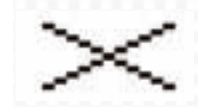
OUTLINE YOUR CHARACTER

Use the Pencil tool to create pixel-thin edges

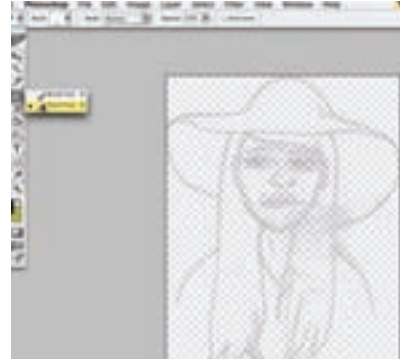
Expert Tip



To get the pixel art look, you need to follow a simple rule when creating your lines. For every pixel that you add (up or down direction), you need to then move two pixels across. This keeps your lines nice and neat and doesn't make your eyes go wonky! Obviously you can ignore this rule, and still get a decent effect, but if you want to do it properly, it's one pixel and then two across.



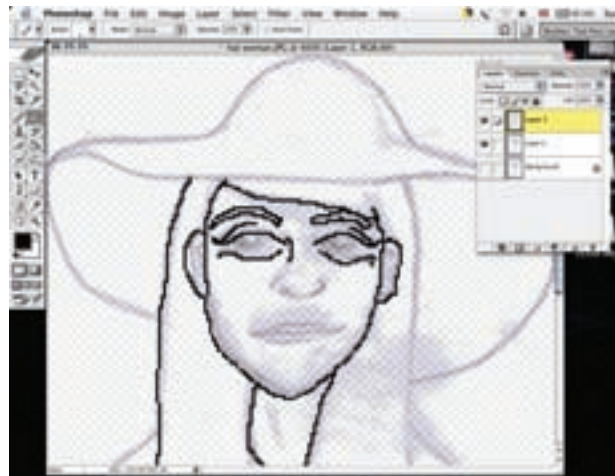
04 New layer Create a new layer for your pixel masterpiece. If you are new to pixel art, perhaps start creating small images of about 25x25 pixels, as this will take less time. You will zoom into your image later, making each pixel easy to see when you are using abstraction techniques.



05 Perfect pixel tool Select the Pencil tool and make sure it is set to a width of 1px (from the top Options bar). You will effectively be creating your outline and shading using blocks that are 1-pixel high by 1-pixel wide.

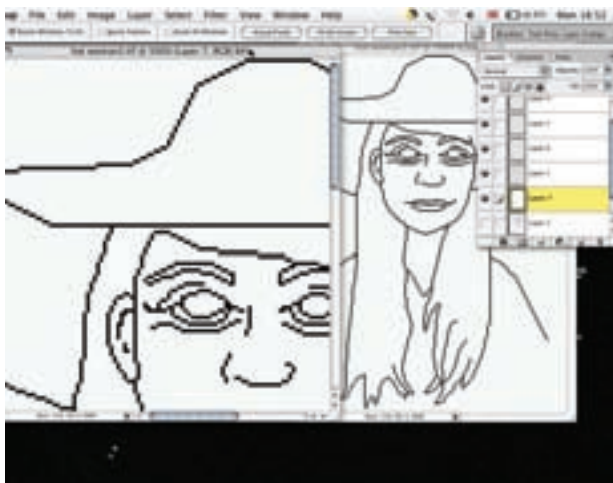


06 Up close precision Now zoom into your scanned image. This is vital for you to be able to see the detail of each pixel. We're going to start applying the outline.



07 Tracing technique

Begin to trace around the image. You don't have to stick exactly to the photo or sketch. Keep your lines thin, as this is a main characteristic of pixel art. Frequent zooming in and out is the key to checking the image's progression. You can easily erase some pixels later to make the lines even thinner so don't worry if it doesn't look quite as you imagined.



08 Double display To get the best view, keep turning the visibility of the scanned layer on and off and also go to Window>Arrange>New Window. This allows a full-sized version to sit next to your zoomed window. As you alter one, the other will also be amended. If you have different areas of colour inside the black outlines, try using another colour to break them up before you begin filling.



09 Erase stray pixels

Before colouring, check that your outline is no more than 1-pixel wide and erase any stray pixels. Select the Eraser tool, and set the Mode to Pencil, with a 1-pixel thickness. Now go around the outline and erase pixel by pixel. Don't worry if the pixels are jagged – this is the trademark of pixel art!





Tip



Saving pixel artwork

Pixel images are best saved as GIFs or PNGs. This is because they are lossless compression formats. Do not save pixel artwork as JPG as the quality of the pixelated effect will be lost.



ADD SOME COLOUR

Bring life to your picture by applying the main areas of colour



10 Wave the Magic Wand You can now begin to fill. Use the Magic Wand to select areas. First you must have the tool set to a Tolerance of 0, uncheck the Anti Alias and Use All Layers boxes, and check the Contiguous box. This will allow you to select any areas that you want to keep the same colour.



13 Protect the outlines Once the flat colours have been applied it's time for the shade. To apply shading without drawing over your black outline, first select all of the black by choosing Select>Choose Color, and then select Black. Now go to Select>Inverse to select everything but the outline. Choose View>Show Layer Edges and make sure that it is not selected.



11 Use the Fill tool Select the regions one by one and fill them with colour using the Fill tool. You will be building up the shadow gradually later, applying small areas of pixels of different colour to create a dithered effect.



12 Observe the tonal areas Working from a photo makes it easier to envisage where areas of shade appear. To make these even more visible, open the photo and select Image>Image Size and reduce the resolution. Choose Image>Mode>Indexed Color and your photo will become pixelated, revealing the different tonal regions. This highlights the areas that should be dithered, which we will move on to.

14 Sketch the shadows

We decided to turn our girl blonde, located the shadows and chose a suitable colour. Draw in the shadows without worrying about going over the black outlines. Either work on one area of your picture at a time or apply the shadows to all regions and then build up the entire image tone by tone.



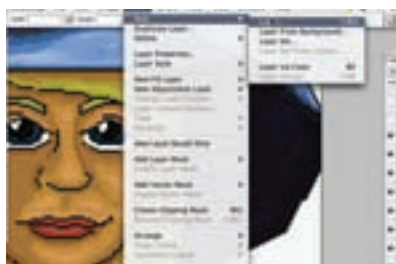
TRANSFORM WITH TONE

Build up the areas of shadow and highlight

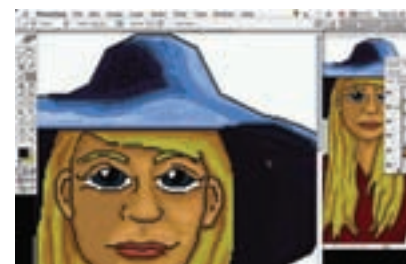


15 Diminished edges

Choose a lighter tone than your shadow (yet not as light as the first flat colour you applied). Paint around the edge of the shadow to create a graduated effect. Again, try to apply the same technique as you did when drawing the outline and aim for the jagged effect.

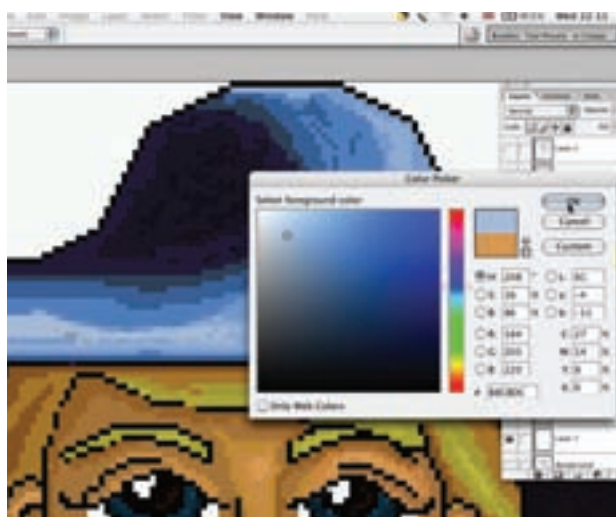


16 Tonal layers The outline to the shadows may seem harsh at first, but these can be softened by sketching progressively lighter tones on the edges. Work on different layers if you are happier building up the tones this way. Be warned – this is a very time-consuming process, but it's just a case of building on what elements you already have.



17 View your development Continue building up the tones gradually. You can put as much time as you want into this. For a more simplified effect use fewer colours, but if you want to construct complex pixel artwork use as many colours as you like. Keep an eye on your second zoomed-out window to see how the artwork is progressing.

WEB RESOURCE | IF YOU'VE BEEN BITTEN BY THE PIXEL ART BUG, VISIT [HTTP://RHYS.D.SYNTESIS.ORG/TUTORIAL](http://RHYS.D.SYNTESIS.ORG/TUTORIAL) FOR MORE INSTRUCTION



18 Small highlights, big difference

Finally, apply any areas of highlight that you notice are missing. If you're getting in a pickle, see the side panel to the right to see how we built up the hat.



19 Break up colour Dithering is when two different coloured pixels are placed next to each other and are blended by sight. It is achieved by alternating coloured pixels. For areas such as the black underside of the hat, try applying small areas of grey to break it up.



20 Bring it all together If you also want to create a background, the same methods can be applied as were used for the character. Build up the areas of shade gradually, using the dithering technique. Choose your colours carefully to make blends more realistic unless you are aiming for a more drastic backdrop.



21 Speedy backdrops

A quicker way to make backgrounds for images such as this is to create a small patch or square and then duplicate it. You can then blend in the blocks using random dithered pixels.



Shading fundamentals

Build up the tonal areas of your work

You can quite easily just produce pixel images that are made up of flat colour – a lot of people do and they can look fantastic. However, it's not that difficult to add shading. The jagged style is very forgiving, and it's really just a case of working through different hues of a colour. Here's how we built up the hat shading.



01 Build on the flat

There are so many tonal areas within the hat that it is essential to understand how the shading and highlights were built up using the pixelated technique. Apply the base colour to the hat. We used six tones in total to gradually blend the different areas of colour, but you can simplify this.



02 The light stuff

Decide where your light source is coming from and choose the darkest shades for the areas furthest away from it. Here the light source is coming from the right, therefore the darkest shade is on the left of the hat.



03 The final touch

Once the key areas of shade have been added, work in the highlights on areas the light would hit, such as the rim and the right of the hat. Add alternate pixels of colour that taper off in parts to add texture. This process of dithering adds finishing touches to the object.



KEY SKILLS COVERED
what you'll learn

BLURRING
MASKING
LEVELS

The art of soft focus

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

15 minutes

YOUR EXPERT

George Cairns

Use Photoshop's layer masks and adjustment layers to add a stylish soft focus effect to any photo



Professional photographers can use their knowledge of the relationship between the light falling on a model's face and the

aperture setting of their camera to create an image with shallow depth of field. The wider the aperture setting, the shallower the depth of field. This means that while one part of the face is in focus (the eyes for example), details like the edge of the face and the ears are in soft focus. This type of photographic technique leads to stylish shots that use the soft focus effect

to draw the viewer's attention to look at the subject's eyes, without being distracted by other elements in the background.

As you'd expect, a package as powerful as Photoshop can allow you to add a soft focus effect to any source photo. In the following walkthrough we'll show you how to use a variety of techniques in Photoshop CS and Elements to give your photos this image-enhancing treatment. Adding blur digitally to a shot and then selectively removing it is a common technique. You can use Photoshop's tools to apply the blur to specific parts of an image, and even

change your mind and paint back focused detail using a brush.

You'll find the source image we used in this walkthrough on the Stock.xchng site (www.sxc.hu). It is free to download and you need to search for image 419673_80677212. It was taken by Radosław Bugajski /DEFACTO and you can find out more from www.df.com.pl.

The image already has blurred areas, but we'll show you how to modify the shot and add blur to any part of the image. Granted, the effect is quite subtle, but it does improve images.

WORKS WITH | PHOTOSHOP 7 AND ABOVE AND PHOTOSHOP ELEMENTS 3.0 AND ABOVE (SEE SIDE BAR)

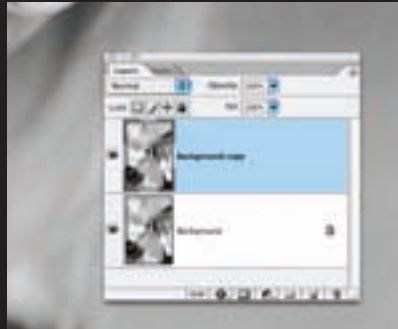


SOFTEN THE MOOD

Get an evocative impression with soft focus



01 Open source Download the file from the Stock.xchng site or use your own file. The photographer has used a shallow depth of field effect to make the hair on the background blur, drawing our attention to the faces. The soft blurred hair helps create a natural frame, but we can improve this even more.



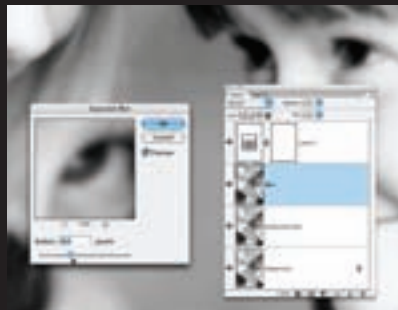
02 Duplicate layer When editing a photo it's always a good idea to keep an original copy, in case you need to re-trace your steps. Drag the Background layer onto the Create a New Layer icon at the bottom of the Layers palette to create a copy to work with.



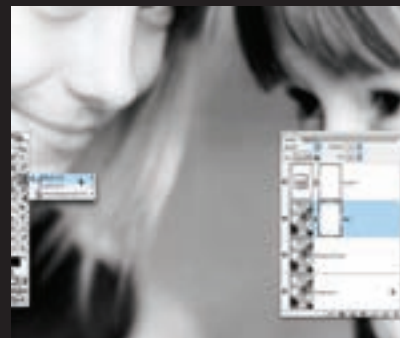
03 Tonal range A good black-and-white image needs a balance in the shadows, midtones and highlights. This image could do with a little more bias towards the midtones, as it is dominated by the highlight values. Target the duplicate layer and click the Create New Fill or Adjustment Layer icon. Choose Levels.



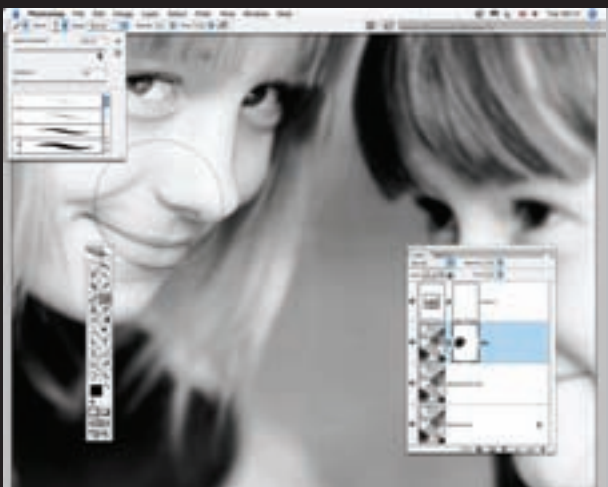
04 Tweak levels From the histogram we can see that the shot's midtones are slightly biased towards the highlight section on the right. Drag the midtone slider to the right so that it rests under the graph's peak. This will make the pixels with a midtone value get a little darker without changing the shadows or highlights, giving the shot a more balanced tonal range.



05 Beautiful blur Duplicate the background copy layer to create a new layer. Label this one Blur. Once that's out of the way, go to Filter>Blur>Gaussian Blur. Set the Blur value to 8 pixels. This will mimic the existing soft-focus effect created by the camera's shallow depth of field setting and apply it to the entire shot.



06 Add layer mask We can selectively remove parts of the Blur layer to reveal important details like the subjects' eyes. Target the Blur layer then click on the Add Layer Mask icon at the bottom of the Layers palette. Select the Brush tool. Set the Foreground Color to Black.



07 Stay sharp

Go to the Brush Preset picker in the Options bar and choose a large soft-edged brush. Set its Opacity to 57%. Target the layer mask. Click to spray the brush over areas of the blurred layer that need to be in sharp focus like the eyes. As you spray, the eyes will gradually become sharp while the adjacent pixels remain soft.



08 Black and white Spray the brush a few times over the girl on the left to make sure her eyes are sharp. The brush's low opacity setting enables you to gradually remove the blur using several strokes. To restore blur to specific parts of the shot press the 'X' key to swap to a White brush. This will repair holes in the mask and add blur.

Expert Tip



Marvellous masks

Layer masks are fantastic tools for controlling which parts of a shot stay sharp and which will be in soft focus. Black brush strokes poke a hole in the layer, and white strokes repair holes. Grey strokes make the Blur layer semi-transparent. This lets you edit the Blur layer without erasing any of its pixels, giving you full creative control. To get a clear look at a layer mask, Alt-click (PC) or Option-click (Mac) on it.

Tip



Do it in Elements

Photoshop Elements doesn't possess layer masks, so you can't edit your Blur layer non-destructively using the Brush tool. You can however follow steps 1 to 5. Then use the Eraser tool to spray holes directly in the Blur layer to create a selective soft focus effect. Reduce the Opacity of the Eraser tool for a more gradual blur removal. In this way you can reveal the eyes of the girl on the left while keeping the rest of the shot nice and soft.





Stroke style

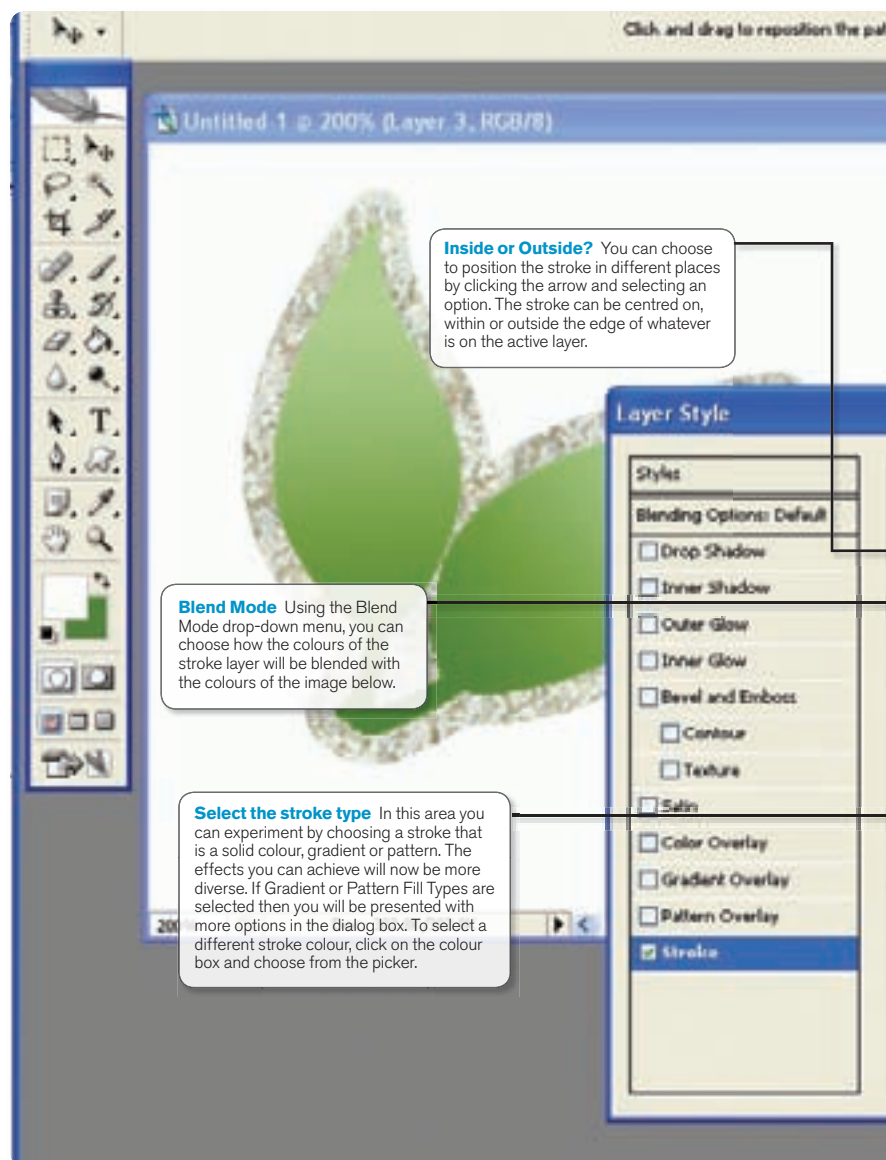
Whether you need to enhance text or create easy borders, Stroke is the layer style for the job. Here's how it works...



When you talk about stroking an image or selection, it isn't anything to do with some kind of weird computer worship. Adding a stroke basically means you add an outline to whatever is active on the selected layer.

You can alter how drastic the stroke is by using the Size adjustment that appears in the Stroke dialog box. It is also possible to create a stroke effect by selecting Edit>Stroke, but you should be aware that this doesn't give you as many options to tailor the stroke as is found within the Layer Styles palette.

Although the Stroke effect is most commonly used with text, it can also be applied to graphics and photographs. One thing worth mentioning is that you must ensure the object you are applying the stroke to is surrounded by transparent pixels. Although it is possible to stroke an entire layer, it can also be used for individual objects. If your chosen object is not separate from the background layer you will need to select it and then paste it onto a new layer. A stroke can also be used to paint a coloured border around a selection, layer or path. The stroke style is not limited to block colour as it is also possible to apply a gradient or patterned stroke, which opens up more variations on styles. Before beginning to apply the stroke, always remember to make a copy of your image onto a new layer so the original is protected.



Position is key

Where to place the stroke

Applying a stroke will automatically add an outline to an edge. You can choose what area of the element's edge it falls on, which also changes the way the effect is created. The stroke can be applied to the outside or inside of the content's edge or centred on top of its edges. By applying the stroke to the outside of the edge, a layer is created below the selected layer. The fill is slightly larger than the contents of the layer above. Setting the Stroke Position to Inside uses the opposite method, as the layer is added on top of the contents layer and filled so it overlaps the shapes slightly. If you are positioning the stroke in the centre, it will be placed directly over the edges it is applied to and the layer effect is below the contents layer.

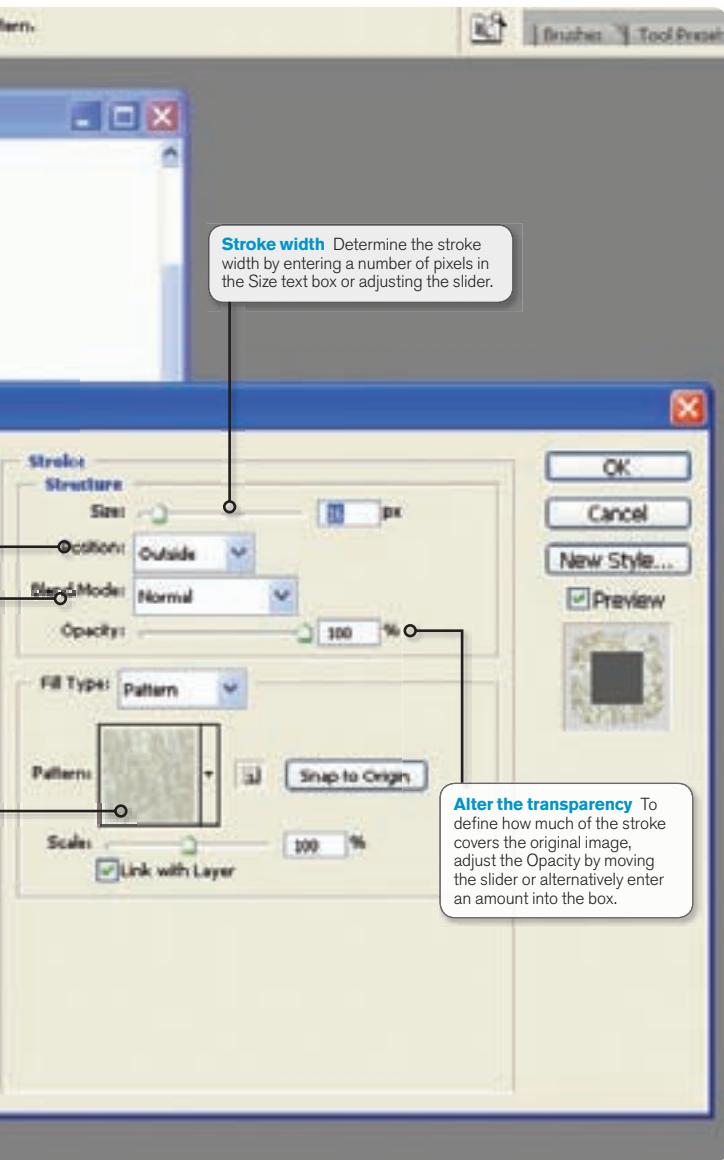


Gradient stroke

Create a more stylish effect

When adding a Stroke layer effect, you get to choose from several fill types. Gradient is a good one to pick, because you get to choose various styles such as Linear, Radial, Angled, or Shape Burst. You can then select the colours used in the gradient and reverse them by ticking the Reverse check box. It is also possible to align the gradient with the layer and alter its scale. To alter the Angle of the gradient, either enter a value or move the angle manually.





Tip



Double strokes

If you do not want to use the method we have described to create multiple strokes, apply an Outer Glow to your first stroke. Set the Blend Mode to Normal and the Opacity to 100%. You can then play with the size and spread to get the desired effect.

Tip



Tone down

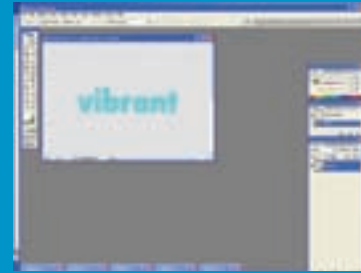
You may find the stroke you have applied too drastic, so to lessen this select Layer>Layer Style>Scale Effects. This can be applied to all of the layer styles and allows you to rescale them without having to manually re-enter the Layer Style dialog box.

Double-stroke your text

The quick route to a more graphic effect



A thin stroke can help enhance the definition of text, but sometimes it needs even more impact. Reusing the Stroke layer style can be just the ticket



01 Type away

Choose File>New. Select Transparent from the Background Contents pull-down menu. This creates a transparent document, which is essential for the stroke to work. Type your text.



02 Start to stroke

Make sure the type layer is active and go to Layer>Layer Styles>Stroke. You can now alter the way your stroke appears by adjusting the colour, angle, size and type. We have chosen a solid colour for this exercise.



03 The double stroke

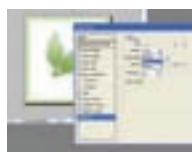
Drag the stroked layer onto the New Layer icon. Select the bottom of the two layers and choose Layer>Layer Styles>Stroke. Now increase the Size to make the stroke appear around the edges of the top one.



Easy borders

Frame an image

Strokes have lots of uses. For example, if you have an image that you would like to frame, flatten the image (if it has multiple layers) and then apply a stroke. Make sure the stroke position is set to Inside. You can now adjust the size of the stroke and see the effects as you alter the border. Experiment with using the Pattern and Gradient strokes to create



more innovative borders. Combine with the Bevel and Emboss effects and make full use of the Contour options for getting different looks to the border.



Use patterns

Be adventurous

In addition to solid colour and graduated strokes you can also create a patterned stroke. If the Fill Type is set to Pattern, the dialog box will present a greater number of adjustment settings. Once the stroke is applied, try experimenting by adding other layer effects. For this leaf graphic we selected from the Rock Patterns list to apply as a stroke.

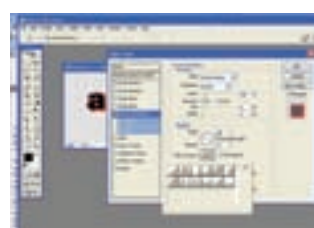


As with the Gradient stroke, you will find many presets already in Photoshop but if you want even more patterns, check out our CD-ROM each issue.



Stroke Emboss

Add more body to a stroke



As with all the layer styles, strokes reach their full potential when applied alongside another style. Bevel and Emboss makes a particularly good partner. Make sure that you set both styles to the same size for them to work in unison. If working with text, the best setting for the Bevel and Emboss is Stroke Emboss. This makes the text appear rounded. When combining layer styles such as these it is often difficult to see them in detail. To draw attention to them, click on the Blending Options box in the top right of the Stroke dialog box. Once within this area, reduce the Fill Opacity to fade out the text or image that you are applying the styles to.



KEY SKILLS COVERED

what you'll learn

LAYER STYLES
SELECTION TOOLS
BRUSH TOOL
ADJUSTING CANVAS SIZE

Design digital frames

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

10-15 minutes
per frame

YOUR EXPERT

Jo Cole

ON THE CD

Starter images

Add the final touches to your images by presenting them in their very own frame



Before hanging a picture, you probably spend quite a bit of time looking at various frames to find one that will set the image off.

Pick the correct frame and a good picture will sparkle with life and bring you no end of pleasure each time you look at it. So if people spend so long picking out frames in the 'real' world, it makes sense that they might want to do the same in a digital environment. This could be for a number of reasons – maybe you have a picture of your

holiday or family event and you want to send it to someone. Instead of just emailing it across, spend a few minutes creating a frame and make it look really special. Maybe you're organising an online portfolio. Your images will look far more impressive if they're housed within a natty frame instead of just being lumped together on a page.

The good news is that creating frames doesn't take a huge amount of effort – even the simplest design can drastically improve a photo. It's not surprising that Photoshop ships with loads of inbuilt

options for creating a frame, but you can also use other tools to get the exact frame you want. We're going to show you how to create three different kinds of frames here, which should cover pretty much any type of image. We begin by using Layer Styles to emulate the look of a traditional frame, before moving on to more obvious digital effects. We've supplied the starter images on this issue's disc, but it's easy to see how these techniques can be applied to your own photos or even adapted to other uses such as invitations, posters or CD inlays.

WORKS WITH | PHOTOSHOP CS AND ABOVE



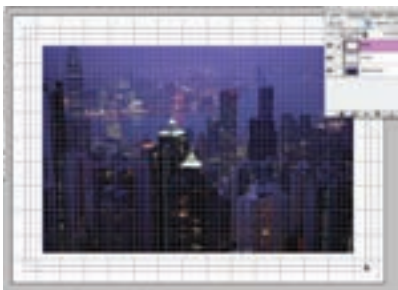
MAKE A FRAME FROM LAYER STYLES



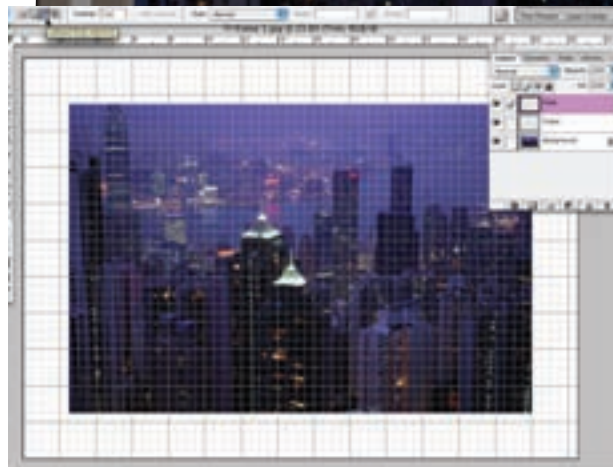
01 Extended play Open up 'frame1.jpg' from the CD. Hit the 'D' key to revert to default colours. You need to add some more canvas for the frame, so go to Image>Canvas Size. Set the measurements to inches and ensure the middle box is selected. Enter 2 for Height and Width and hit 'OK'. This adds two inches to all four sides.



02 Border patrol Choose the Magic Wand tool and set 10 in the Tolerance field in the Options bar. Click the newly created white border to select it. Add a new layer and call it Frame. Go to Edit>Fill and choose the White option for the Contents.



04 And again Create another selection inside the previous one, and fill by going to Edit>Fill. Choose 50% Gray and then hide the grid by going to View>Show>Grid once more. To turn the white area into a texture, go to Window>Styles to bring up the Styles palette. Click on the Frame layer and click the right arrow in the Styles palette. Choose Textures.



05 Wall flower With the newly-selected styles loaded, click on the Painted Wallboard style. The white area will now turn to a textured buff colour. Go to Layer>Layer Style>Bevel and Emboss. Set Style to Inner Bevel, Technique to Chisel Hard, set Depth to 60, Size to 20 and Soften to 10. Click OK.



06 All the trimmings Click on the Trim layer and go to Layer>Layer Style>Bevel and Emboss. Pick Pillow Emboss for the Style, set Technique to Smooth and Depth to 50. Size needs to be 5 as does the Soften field. Click OK. This will give some depth to the trim. If you prefer, add a layer style to the trim, as in the previous step.

03 Behind bars Hit Ctrl+D (PC) or Cmd+D (Mac) to deselect. Add another layer and call it Trim. Go to View>Show>Grid. Select the Rectangular Marquee tool and pick Subtract from Selection. Create a rectangle in the middle of the white frame.

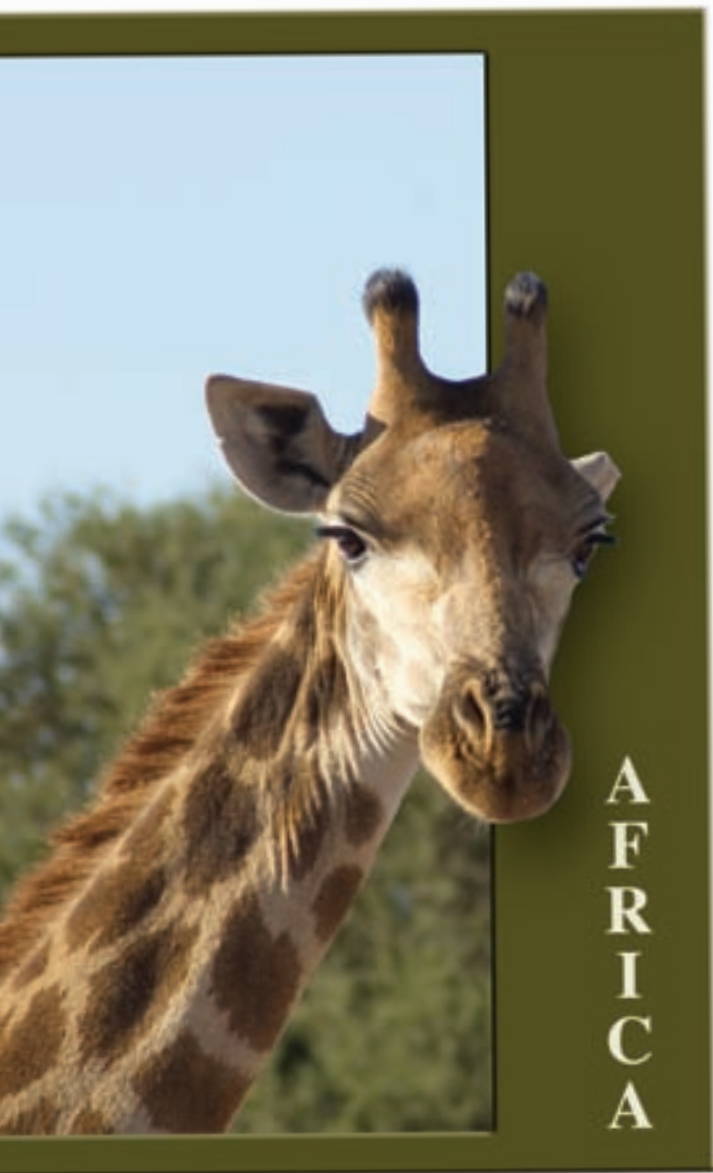
Expert Tip



Colour options

If you don't fancy the buff coloured frame shown here, you can apply a Color Overlay to get a bespoke effect. Create a new layer and go to Layer>Layer Style>Color Overlay. Pick your colour. Move this layer above the 'Frame' layer and reduce the Opacity. Use the Rectangular Marquee to draw around the photo and press Delete.





GET DYNAMIC WITH YOUR FRAME DESIGN



01 Make the selection Open up 'frame 2.jpg'. Pick the Rectangular Marquee tool and make a selection, leaving a gap at the left, top and bottom and make the right line cut the giraffe's face in half. Go to Select>Inverse and right-click (PC users) or Ctrl-click (Mac users) and select Layer via Copy. Call this layer Cut away. Ctrl-click (PC users) or Cmd-click (Mac users) on this layer's thumbnail in the Layers palette and pick Select Layer Transparency.



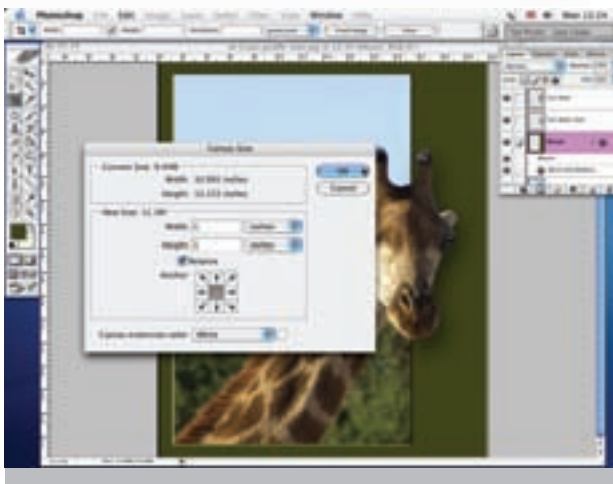
02 Mask action Click on the Background layer and click on the New Layer icon at the bottom of the Layers palette. Call this Mount. Pick a colour (we went for dark green) and use the Paint Bucket tool to fill the selection. Go to Select>Deselect and click the Cut Away layer again. Go to Layer>(Add) Layer Mask>Reveal All. Pick a brush and paint over everything except the part of the giraffe that's going to peek over the frame edge. When done, right/Ctrl-click the layer mask thumbnail and pick Apply Layer Mask.



03 Make a shadow Drag the Cut Away layer into the New Layer icon to duplicate it. Go to Image>Adjustments>Threshold and enter 255 to make the area black. This will be the shadow, so it needs to be soft. Go to Filter>Blur>Gaussian Blur and enter a Radius of 50 pixels. Drag this layer below the Cut Away layer and reduce the Opacity to 50. Set Blending Mode to Darken. Move slightly down and to the right.



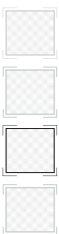
04 Bevel time Time to improve the Mount layer. Click on it and then go to Layer>Layer Style>Bevel and Emboss. Set the Style to Inner Bevel, Technique to Smooth, Depth to 120, Direction to Up, Size to 10 and Soften to 0.



05 Trim it down Still on the Mount layer, use the Crop tool to get rid of the extra side bits. The aim is for a portrait shape. Click on the Background layer and then pick a creamy colour for the Background square. Go to Image>Canvas Size, make sure the Relative box is clicked and add one inch to Height and Width. Make sure Canvas Extension Color is set to Background.



06 Text additions Click on the Vertical Type tool and click next to the giraffe's nose. Type some text, adjusting colour and font size from the top Options bar. Move into position and hit Return to commit.





PAINTERLY FRAME EFFECTS

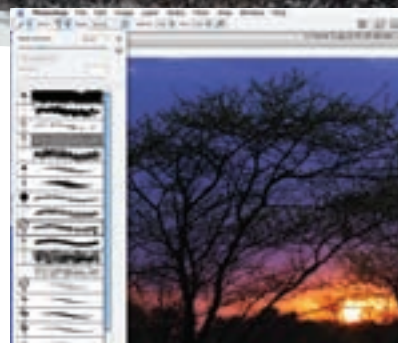


01 Cloudy frame Open 'frame 3.jpg' from the disc and drag into the New Layer icon to create a duplicate. Call it Border. Click on the Background layer and go to the Foreground and Background colours. Pick two similar colours, one darker than the other. Click the eye icon for the Border layer to hide it and then click on the Background layer. Go to Filter>Render>Clouds and then Filter>Blur>Gaussian Blur. Enter 55 for the Radius field.



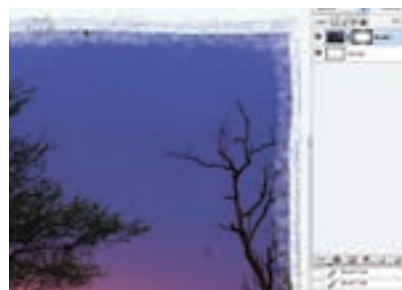
02 Scale to fit

Double-click the Background layer and rename it Canvas. Click on the Border layer and go to Edit>Transform>Scale. Click on the chain icon in the Options bar to lock proportions, and reduce the size of the picture to see some of the canvas colour. Hit Return when happy and go to Layer>(Add)Layer Mask>Reveal All.

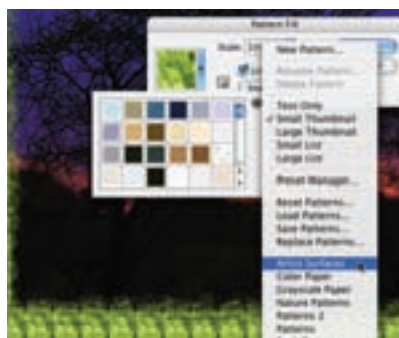


03 Brush time Go to the Brush tool and click on the Brush Picker on the top Options bar. Click the right arrow and pick Wet Media Brushes. Once loaded, pick the Rough Dry Brush. Increase the size and start painting around the frame. The aim is to break up the straight lines.

Expert Tip



04 More texture Once you've gone all the way round, click the Brush Picker once more and select the Large Texture Stroke brush, still from the Wet Media Brushes. Reduce the Opacity to 80 and start painting over the previous strokes to add more texture. Reduce the Opacity and go round again, this time going further into the image. There's no right way or wrong way, just keep going!



05 Pattern fill To give some texture to the proceedings, click on the Canvas layer and click the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette. Choose Pattern from the menu, click the pattern thumbnail and then use the right arrow to select Artist Surfaces.



06 Pattern scale Pick the Canvas pattern and enter a value of 152 into the Scale area. This will ensure you don't see too much of the pattern tiles. Click OK. You can apply a blending mode if you like – Multiply works well, although it's not compulsory.

Painter perfect

Because this type of frame looks like it was created with traditional media, it's perfect if you have any digital paintings that you want to frame. In this example we used the Texturiser and Underpainting filters to give a more graphic look to the photo. The frame would also work well for any images you've produced from our digital painting tutorials.



Use the Genuine Fractals plug-in

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately
20 minutes

YOUR EXPERT

Zoe Mutter



Digital photographers who strive for optimum quality when enlarging their images will welcome the arrival of Genuine Fractals. Often,

increasing the size of an image also boosts its file size, but the STN file format used by Genuine Fractals reduces it with no detrimental effect on quality. On the highest file-saving setting, the difference in file size between Photoshop's PSD and STN formats is colossal.

Rescaling a file is really easy – you just open a file and begin enlarging. You can also batch process your scaling jobs using a Photoshop action. The plug-in even features 14 presets to choose from to determine how the image is resized. Images of medium or high-resolution can be rescaled and the fractal technology used produces incredibly sharp enlargements of print quality. Compatible with both Mac OS X and Windows XP, it has the capability to enlarge an image up to 800% when combined

with the features in Photoshop. Adjustments in scale can also be applied to specific areas of an image by cropping it.

The plug-in is available as a free 30-day trial download, so load it up and see if it can help your Lillipution images. For more information on Genuine Fractals or to buy a copy for £92.99, visit the onOne Software website at www.ononesoftware.com. Alternatively, enter our competition and you could be the proud owner of a copy!

WITHOUT GENUINE FRACTALS



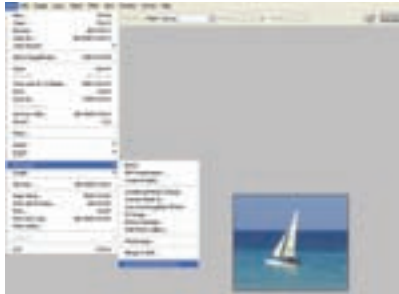
WITH GENUINE FRACTALS





ENLARGE TO THE EXTREME

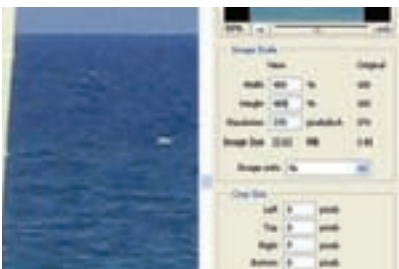
It's easy to get to grips with this powerful enlargement tool



01 Open any file format Once installed, you'll find Genuine Fractals under File>Automate. The new version of Genuine Fractals can open 8- or 16-bit RGB, CMYK or Grayscale images of any file format supported by Photoshop. If the image you open has multiple layers you will be asked whether you want to flatten it – this is necessary for the plug-in to work.



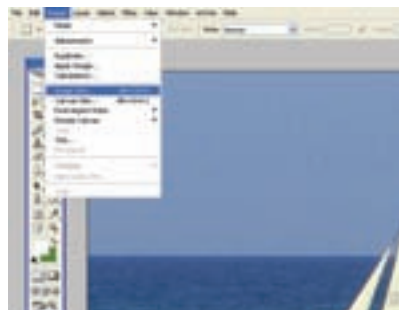
03 Zooming tool Use the slider in the Navigation window to alter the percentage the image is viewed at. The buttons to the left and right of the slider allow you to increase or decrease this percentage in increments of 10%. You will use the other panes later for the scaling and cropping. The bottom toolbar contains all the tools needed to manipulate the image.



06 The right proportions Scaling an image couldn't be easier. Once you have entered one value, for example the width, the value of the height will also alter because the proportions are constrained. The optimum scaling value for the plug-in is around 500%, but we entered 400% in this example. By using a combination of Genuine Fractals and then Photoshop's Bicubic feature, images can be enlarged up to 800%!



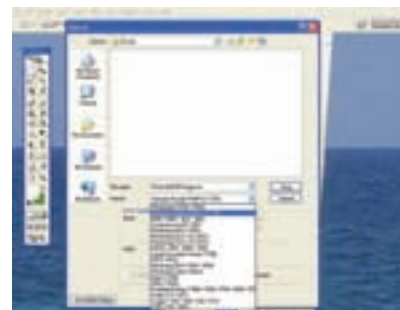
04 Choose your crop The Crop options determine how the image is cropped before rescaling. If entering a crop size for your image, the values you type in represent coordinates measured from the top and left sides of the window. You can also drag the Crop tool across the section of the image you want to select and then resize the selection using the handles that surround the crop region.



07 Combine with Photoshop To achieve this immense enlargement, after entering a new percentage value click Apply and the window will disappear. In Photoshop select Image>Image Size and then change the Image units to Percent and enter a value of 200 and your image will have been increased to a whopping 8x its original size!



05 Start to scale The Image Scale panel displays the original width, height and resolution of the image, all of which you can change by entering new values in the appropriate fields. To select a different unit for these measurements, choose one from the Image Units drop-down list and then type new dimensions for your image. The Preset box allows you to select an output size from the pull-down menu.



08 Saving options One of the new features of the latest Genuine Fractals is that you can now also save your files in any format supported by Photoshop. However, if you do still want to save them in the STN format before scaling them, this option is available in the list of formats found in Photoshop's Save As dialog box.

Tip



Lossless compression

If you are saving an image in Photoshop using STN – the Genuine Fractals file format – then the file's information will be preserved. After clicking OK you will be asked to select Lossless or Default encoding. Lossless will lose no information at all, whereas Default will lose a bit but still retain a very high amount of detail. Go for this to keep the file size as small as possible.

Win a full version of Genuine Fractals Print Pro

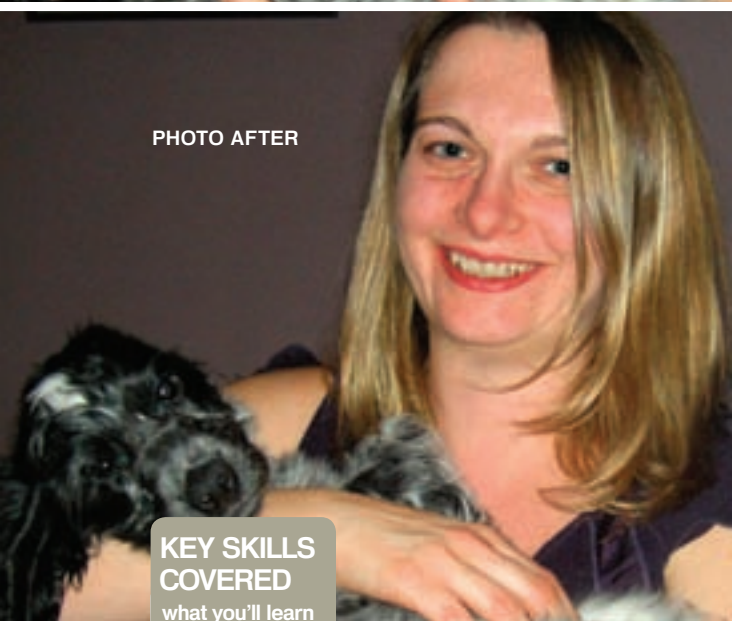
onOne Software has kindly offered to give away copies of Genuine Fractals to five lucky readers. The plug-in, worth \$159.95 (£92.99), can be yours to own by answering this simple question – what is the high compression file format that Genuine Fractals Print Pro typically saves images as? Email your answers to PCR@imagine-publishing.co.uk by 16 March 2006 and we will announce the winners in next month's issue.



PHOTO BEFORE



PHOTO AFTER



KEY SKILLS COVERED
what you'll learn

ADJUSTMENT
LAYERS
SELECTING
OBJECTS
HUE/
SATURATION
SLIDERS
COLOR
BALANCE

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

15 minutes

YOUR EXPERT

George Cairns

Remove unsightly red-eye and even change the colour of your subject's iris using a variety of techniques

Remove red-eye from photos



ne of the most distracting artifacts caused by flash photography is red-eye.

When a photo is taken indoors, the camera needs to blast artificial light at the subject to capture a decent exposure of your nearest and dearest. This is good, because it helps avoid muddy, under-exposed photographs. However, the side effect of using a flash is a pair of glowing eyes that make a family photo look like a screengrab from a vampire movie. Even innocent animals are not immune to the effects of the flash and can end up looking like a relation of the hound of the Baskervilles! The burst of flash-light bounces off the blood vessels at the back of the eye and creates the red-eye phenomenon.

Fortunately we can use Photoshop's colour correction tools to restore our precious pictures and make the subjects look as they did to the naked eye.

Red-eye is such a common problem that the later versions of Photoshop and Elements have a dedicated Red Eye removal tool designed to target and eradicate the unsightly red pixels. However the Red Eye removal tool is designed with humans in mind, so doesn't work on fixing the glowing eyes of our flash-afflicted pets. If you'd rather have more control over how your red-eye is removed, we'll show an alternative technique that using adjustment layers to change colour. Using this method you can not only remove human and animal red-eye, but you can alter eye colour entirely.

RED-EYE BEGONE!

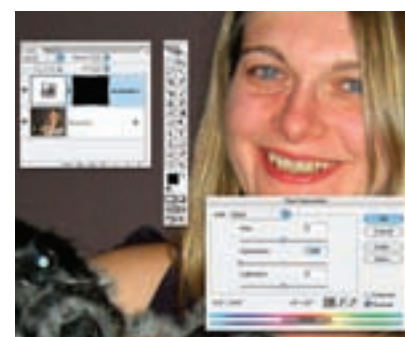
The reverse effect of seeing red



01 Select the eyes Open an image that's been blighted by red-eye. To remove manually, select the Elliptical Lasso. We'll start on our human subject before moving on to the pup. Click and drag to draw a circular selection around one of the woman's eyes. Go to the Options bar and click the Add to Selection icon. Now draw a circle round her other eye.



02 Add adjustment layer Once you've selected the eyes, click on the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette. Select a Hue/Saturation adjustment layer. Any changes you make using the adjustment layer will be restricted to the circular marquee selections thanks to a mask that's automatically attached to the adjustment layer.



03 Seeing red Use the pull-down menu in the Hue/Saturation dialog box to restrict any adjustments you make to red colours only. Drag the Saturation slider down to -100 to remove every hint of red in the selected areas. At this stage the red pixels will become grey.

WORKS WITH | PHOTOSHOP 7 AND ABOVE

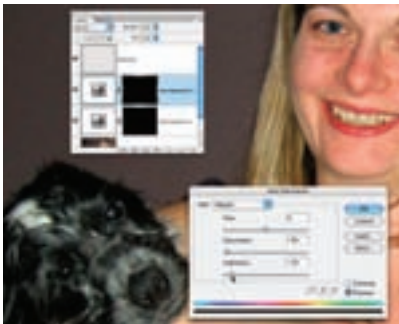


A STEP ON FROM RED

Achieve an eye makeover



04 Fade to black To turn the grey pupils a healthy-looking jet black, drag the Lightness slider to the left. The beauty of using this technique is that it only targets the red pixels. The pinpoint white reflection that helps create healthy shiny eyes remains unaffected by the edit. Click OK to apply the changes.



06 In the dark Add another adjustment layer to tackle the pup's glowing peepers. Leave the Edit option set to Master. Reduce the Saturation slider to around -92. To get darker eyes drag the Lightness slider down to -79. To bring a sparkle to the dog's eyes create a new layer and paint in tiny white reflections using the Brush tool.



05 The eyes have it The adjustment layer technique can be applied using Photoshop or Elements 3.0 and 4.0 to remove red-eye. Although Photoshop's Red Eye tool is limited to fixing human red eye, you can use adjustment layers to clobber animal red eye into submission. Select the pup's ghoulish green eyes using the Elliptical Lasso tool.



07 Changing colour You can adapt the adjustment layer technique to change the colour of your subject's eyes. Select the girl's eyes again using the Elliptical Marquee tool. Make sure that both her irises are included in the selection. Add a Color Balance adjustment layer to the project. Feel free to experiment with the sliders to digitally dye the irises any colour you like!

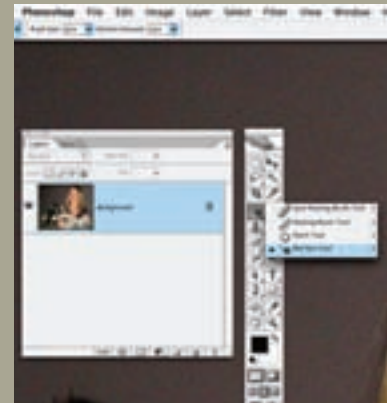
08 Tidy up The last step will have filled the marquee selections with circles of colour, causing parts of the subject's hair and eyelids to change colour too. Target the Color Balance adjustment layer's mask. Select the Brush tool. Use a small soft black brush to paint out any unwanted colour and restrict it to the irises. Change the blending mode to Overlay and reduce the Opacity to 80%.



The Red Eye tool

Let Photoshop do the work

Photoshop CS2 and Elements have a version of the Red Eye tool. This one-click wonder has different names depending on which package you use. Elements 4.0's Quick Fix menu even boasts an Auto Red Eye option that removes the phenomenon without the need to click on the subject's eyes



01 Red Eye removal

CS2's and Elements 4.0's Red Eye tools work in exactly the same way. Select the tool and in the Options bar, change the Darken Amount from 50% to 65% to get jet-black pupils. Click once on each pupil to banish red-eye.



02 Elements 4.0

If you're feeling too lazy to click twice, Elements 4.0 can rid your shot of red-eye in a single click. Go to the Quick Fix mode and click on the Auto button next to Red Eye Fix. This is a great way of banishing red-eye in group shots in one go!



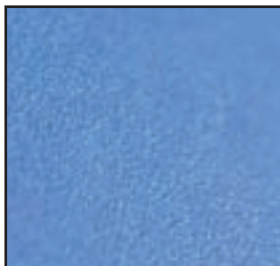
03 More 4.0

You can also apply the Auto Red Eye Fix command in Elements 4.0's Standard Editing Mode by going to the Enhance Menu. To deal with animal red-eye, follow the adjustment layer technique in the main walkthrough.





All blocks have nice neat finishes



The MDF board offers interesting texture



You get all you need to hang your board

KEY SKILLS COVERED

What you'll learn

START THE ORDER PROCESS

WORK THROUGH THE PRINT OPTIONS

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

10 minutes

YOUR EXPERT

Jo Cole



Mount your images to MDF

FIVE READERS get their work printed FREE!

The Big Print Company offers customers professional printing options at affordable prices. We see how the site works



Remember the days when the only option for printing photos was 4x6-inch prints, with a choice of gloss or matte

finish (but only if you were lucky)? If you wanted a larger print you had to try and scout out professional printers and pay a hefty amount of money to get the result you wanted. Now you can get digital files printed on loads of different media, in loads of different sizes. One retailer offering such a service is The Big Print Company. Based

in Manchester, this is an online haven for artists and photographers who want to show off their work in the best possible way. You can have images printed on high-quality paper, canvas, MDF board or plastic, get them laminated and even framed. The company can work with digital files, or you can send in your prints, negatives or transparencies to be scanned in. And don't worry if your image is a bit on the small side – The Big Print Company can scale an image up to 1600% without a discernable loss of quality, so there's hope for those old

negatives yet! Before any order is started, the customer is sent a section of the image at print size to check that the resolution meets their standards. If it doesn't, the order can be cancelled at no cost.

Over these pages we're going to take you through the process of uploading an image to the site and ordering a print. We're choosing the example of an MDF board here, and if you like what you see make sure you enter our competition, where five readers can win an MDF mount of their own work.



PICK YOUR PRODUCT

It's easy to place your order

Expert Tip



File formats

A wide variety of formats is accepted by the Big Print Company, but there are guidelines worth following if you're uploading the image to the site. Pick an RGB image because this allows the site to provide an online thumbnail and actual size image of your file. It's also preferred to save the file in .jpg, .tiff, .eps or .pict format. If you pick .jpg, make sure it is saved at the highest quality setting.

Tip



Getting your file there

We've shown you how to upload a file to the company simply because this is the quickest option. Obviously this isn't suited to everyone – you may have a slow internet connection or have a hard copy of an image – so there are other ways of getting your image printed. If it's a large digital file, burn it to disc and post to the company. Photos, transparencies or negatives can also be posted and will be returned with the final product.



01 And you're off Load up www.thebigprintcompany.com and click the Quote link on the side panel of the main page. You'll see a screen which explains how the process works and what you can order. Click the Continue link at the bottom to get going.



02 The perfect size The first job is to select the size of your print. You can either pick a preset size from the drop-down menu, or enter your own dimensions. You also have the option to constrain proportions to keep within standard frame proportions. Click Continue when you're finished.



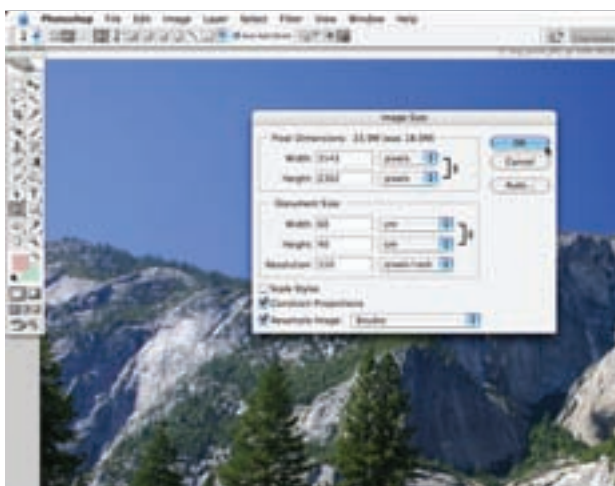
03 Make your choice You'll now see a page with all the different print products. Each option has a good description of what the product offers, so there's no guesswork required. Click the small square on the right to make the selection. We went for the Block Mount option, and picked the 18mm thickness option from the drop-down menu.



04 In the frame If you want to add a frame to the equation, the next page is where you get to do this. There are three types of frames to choose from along with the type of finish. Also notice that a price has appeared in the Your Cart box at the top of the window. This will keep you informed as to how much your order is coming to. If you don't want a frame, just click Continue.



05 An artistic touch Depending on the image you're thinking of using, the next page offers various options including the chance to have your print turned into a piece of art by the company's designers. If you have an old photo you want printed, it's worth choosing the Photo Enhancement option down there at the bottom, but if you're happy with your image, just click Continue.



06 Into Photoshop

The next page gives information about how to get your image to the company. If you go the upload route you may need to do some tinkering in Photoshop. Open the file up and go to Image>Image Size. The Big Print Company recommends that your file is no larger than 150dpi at the print size, so adjust the numbers.



07 Save and send Once you have your file at the correct dimensions and resolution settings, it's time for a trip to the Save dialog. We're saving as a .jpg, so make sure that the Quality slider is up to the max and that there is no compression. Once that's all done, click OK and return to where you left off at The Big Print Company.





UPLOAD AND PAY

The final order steps



08 Uploading Now the file is in the correct format and dimensions, tick the square to select the Upload option and then click the Choose File button to get to your image.



11 Order summary Once uploaded you'll see a summary of your order, including postage rates and final total. If you want to order more products, click the Continue Shopping button. If you want to order more than one copy, enter the number you want in the Quantity box and click Update. When all is as you want it to be, click the Proceed to Checkout button.



09 Pick and choose A dialog window will zip down that allows you to navigate to your file. Once you've found the file destined for printing greatness, simply click on the Choose button to add it to the site.



12 Details, details With the order out of the way, it's time to add your details. The first step is to add your name and address, and then the country you live in. The Big Print Company delivers worldwide, so don't worry if you're outside the UK. Click the Proceed to Secure Server button to enter your card details.



10 There it is A little thumbnail will appear in the Upload box which should be the image you've just selected. Press Continue to upload the image. This may take a while depending on the size of the image or the speed of your internet connection.



13 World on a stick You will be taken to the secure WorldPay server where you can enter your payment details and finish up your order. You will receive an email confirmation and also be forwarded a print size portion of your image to make sure it's the resolution you want it to be. Then wait about a week for your print to arrive!



WIN A BLOCK PRINT!

Five lucky readers can get an MDF print for nada

Terms & Conditions: Employees of Imagine Publishing (inc freelancers), The Big Print Company their relatives or any agents cannot enter. The Editor's decision is final and no correspondence will be entered into. Prizes cannot be exchanged for cash.

We were really impressed by the service offered by the Big Print Company and were delighted with the MDF block print we got made up for the purposes of this tutorial (shown to the left). So it's time to share the wealth, because the company has kindly agreed to print up five block mounts for *Photoshop Creative* readers. This will make a lovely addition to any room, and is something a bit different from the usual 'print and frame' route. To be in with a chance of winning, send us the image you want printed along

with a few words about why you chose it. The printed images will be in a 60x40cm format. Either send them on a CD to the usual address, or if they're under 2MB you can email them to PCR@imagine-publishing.co.uk. Closing date is 13 March 2006.

Please post your CDs to MDF Competition, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset. BH2 6EQ.

WIN!





Visit the advice centre for help in fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Advice

Your expert panel...



GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem



ZOE MUTTER
The newest member of the team, Zoe is a whizz at quickly correcting photos



JO COLE
The net is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section



Q+A
Get to the bottom of your image-editing woes in this part



PHOTO FIX
Send us your problem shots for advice on making them all better



RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to...



Post your questions to *Photoshop Creative Q&A*, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ.

Alternatively you can email us at PCR@imagine-publishing.co.uk.



Q+A

Let us sort out your image-editing quandaries

Super selections



As a fan of Elements I've never felt the need to fork out the extra cash for the full version of Photoshop.

The only thing I need help with is selecting objects from a scene that has a busy background. Have you any Elements 4-related tips to make these types of selection jobs any easier?

Harry Reynolds



What you need to make an effective selection is a tool that you can modify, and you'll find that by going to Image>Magic Extractor. This activates a self-

contained interface packed with some exciting new tools that help you extract objects quickly and effectively. The Magic Extractor is like a souped-up version of CS2's Extract filter. With the CS version of the tool you still have to draw around the outline of your subject before you can extract it. Because the Elements 4 version of the tool is 'magic', it saves you the hassle of drawing round an object's outline and is therefore much faster. What you do instead is to click a few times on the object you want to keep with the Foreground Brush tool (this creates red dots). Then grab the Background Brush tool and click on any unwanted areas (indicated by blue dots). Pressing Preview will



Elements 4.0's Magic Extractor toolset enables you to make complex selections quickly and easily

Tip



Just a partial stroke

When applying a stroke to a path, you can use the Lasso tool to select and area of the path and when you apply the stroke, it will just be to that area.

Selection made easy

Faster selections

If you have an object on a layer that has holes cut into it you can quickly add a marquee around and inside the object by pressing Ctrl+A (PC) or Cmd+A (Mac). This selects the whole screen. Then press Ctrl+the Up arrow (PC) or Cmd+the Up arrow key (Mac). The 'marching ants' selection marquee will then cling to every edge of the object. You can then stroke the marquee or fill the object with a new colour for example.



NOTES | DON'T FORGET TO VISIT OUR ONLINE FORUM, WHERE YOU CAN POST PROBLEMS AND HELP OTHERS



KEYBOARD SHORTCUTS Tool presets

Rectangular Marquee tool
Move tool
Lasso tool
Polygonal Lasso tool



PC
M
V
L
L



Mac
M
V
L
L

set the tool to work. It'll look at the coloured dots you've placed and make an attempt at selecting the object you want to extract from the picture. It's unlikely that the selection will be spot-on first time, so you can add more coloured dots to fine-tune the selection and hit Preview again. When the selection is almost working perfectly, use the Add To Selection tool to spray in any pixels that have been missed. The Remove From Selection tool enables you to hide any remaining background pixels. This cool set of tools gives Elements 4.0 users the power CS2 users get from layer masks, because it allows them to show and hide pixels without permanently erasing them.

Remove unwanted fringes

Q I'm working on a project that involves removing a bland blue sky and replacing it with something more dramatic. I'm using the Magic Wand tool to select the unwanted blue pixels in the image. When I delete the selected sky and add a new background I can still see hints of the old blue sky around the edge of foreground objects. How can I get rid of these unsightly edges?

Martin Gibson

A The problem you're facing is fringing. You could try increasing the Tolerance setting to make it more hungry for every pixel of sky. However, this is likely to cause the tool to eat into the edges of your foreground objects and erode their outlines.

A powerful way of removing remaining fringes of colour is to modify the selection marquee. Make your selection as normal using the Magic Wand. If there are parts of sky lurking in holes between the leaves of a tree, make sure you turn off the Contiguous option in the top Options bar so that Photoshop finds every isolated pixel of unwanted sky. Press the Backspace key to delete the selected sky. If you see a fringe, press Cmd+Z (Mac) or Ctrl+Z (PC) to undo the deletion. You should see that the marquee selection line has returned. To make the marquee grow so that it eats into the remaining fringe of pixels, go to Select>Modify>Expand. You can specify the number of pixels that the marquee needs to expand by to ensure it includes the entire unwanted fringe of colour. This is a great way of ensuring that unsightly outlines are selected and removed.



Use the selection modification tools to expand the Magic Wand tool's marquee and get rid of fringing

Hide and seek

No ants

When working with a selection marquee it can often be handy to hide the 'marching ants' so you can see how your edit is shaping up. Press Ctrl+H (PC) or Cmd+H (Mac) to hide the marquee but leave it active. This means that you can now see if your edits are working without being distracted by the marquee. By doing this you can see how the pixels adjacent to the marquee blend with the pixels that are enclosed by the selection and then make changes as required.



See through

Change opacity



Instead of dragging a slider to change the opacity of a layer, type in a value on the keyboard. Target the appropriate layer by clicking on it in the Layers palette. Then press any number from 1 to 0. A value of 1 changes the opacity of the layer to 10%, 5 changes its opacity to 50% and 0 makes the layer 100% solid. Once you have these in your mind, you can get the effect you want.



LIZARD BOY

Add a reptilian effect to photos

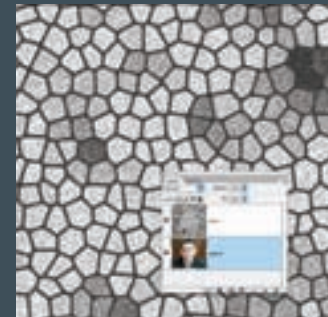


My mate's always playing pranks on people by giving them a Photoshop makeover. I want to create an image that shows him as the slippery snake he is by giving him scaly skin! I think I can create a decent enough snakeskin texture from the Filters menu, but how do I make the flat snakeskin texture follow the contours of his face?

Matt Taylor



You didn't supply us with a shot of your mate Matt, which is probably just as well in case he objected to a public appearance as a human/lizard hybrid! The steps below are all you'll need to create a three-dimensional snakeskin effect.



01 Create Scales layer

Open your source image and create a new layer. Choose Filter>Render Clouds. Go to Filter>Filter Gallery. Select the Stained Glass filter and adjust the Cell Size to create scales. To create a rougher texture click on the New Effect icon and choose the Reticulation filter.



02 Turn to black and white

Copy the source photo and paste it into a new document. Go to Image>Adjustment>Desaturate to remove all colour. Go to Filter>Blur>Gaussian Blur and blur the shot by a few pixels to soften it. Save the monochrome image as Displace.psd.



03 Distort the scales

Target the scales layer. Go to Filter>Distort>Displace. Type a 20 in the Horizontal and Vertical Scale channels. Click OK and choose the Displace.psd image. This distorts the scales layer to follow the face contours. Remove the unwanted scales and set blending mode to Multiply.



KEYBOARD SHORTCUTS Tool presets

Magnetic Lasso tool
Magic Wand tool
Crop tool
Spot Healing Brush tool



FIT THE FRAME

Create true works of art



I'm trying to create a birthday card for my daughter. She wants to be a painter when she grows up, so I'd like to place her work on the wall of a famous gallery to create a mock-up image of her as a painter. How can I do this?

Rebecca Havers



This sounds like a straightforward job for Photoshop's pixel-pushing Transform tools. Follow the steps in our mini walkthrough to distort any source image so that it will fit the frame of a picture hanging on the wall of a famous gallery.



01 Pick a gallery

You'll want to use your own source image to fit in the frame, but feel free to practise with Source.jpg from the CD. Open the gallery shot too (Gallery.jpg). Select the source image, Edit>Copy it and Edit>Paste it onto the gallery document as a new layer.



02 Target the Source layer

Change the opacity of the layer to 40% so that you can see the background too. Press Ctrl+T (PC) or Cmd+T (Mac) to activate the Free Transform tool. Handles will appear around the image. Hold Shift and drag a corner handle inwards to scale the image down.



03 Final fittings

To make your picture fit the frame hold down the Control/Command key. Drag each corner of your source image and make them align with the corners of the frame. A Brush filter like Accented Edges can add a suitable painterly finish to any source photo.

Marvellous monochrome



I'm a keen portrait photographer and like to work in monochrome. I can get Photoshop to turn colour shots to black and white, but how do I tweak my shots to get a decent monochrome shot that has a good range of blacks, midtones and whites?

Paul Steinway



Many folk probably think that to turn a shot to black and white they need to go to Image>Mode>Greyscale. This technique will work, but it limits your creative options. If you go to Image>Adjustments>Desaturate you get an identical-looking

monochrome image, but you can add a hint of colour later to create a cool or warm monochrome shot. Simply removing the colour information is not enough to get a well-balanced monochrome shot. The shadows often aren't black enough and the highlights are grey instead of white. Luckily it's a simple matter to create a striking black-and-white image with a good tonal range. Convert your shot to monochrome. Now go to Image>Adjustments>Levels to open the Levels window. We've split our example image into two sections. On the left you can see the histogram for the image that we desaturated. Note that there isn't much graph information contained in the highlight section. This shows that the monochrome image doesn't have



Restore washed out whites and get striking blacks by playing with the Shadow and Highlight sliders in the Levels window



One at a time

Don't overdo the effects

Some of Photoshop's dialog boxes (like the Bevel and Emboss layer style window, or some of the Filter menus) have a great many attributes that you can edit to control the way a tool, filter or layer style behaves. While this is obviously good because you get to enjoy complete control over a setting, it does mean that things quickly stack up. To avoid getting confused and overwhelmed by the amount of editable options available, change one thing at a time and see how that affects your image. This will help you learn what each slider or attribute does and will be far more helpful in the long run.



KEYBOARD SHORTCUTS Tool presets

Brush tool
Clone Stamp tool
Gradient tool
Blur tool



bright enough highlights. To sort out this type of problem drag the white highlight slider to the left. This remaps the brightest pixels to a value of 255, which is pure white. Pure black is 0, and you can make the darkest parts of a shot blacker by dragging the black slider towards the right. After a couple of tweaks with the histogram you can soon get a well-balanced shot with black blacks and white whites.

Faking filters

Q I'm a fan of shows like *Top Gear* because of the slick look of the footage. How can I fake the effect of gradient filters and vignettes in Photoshop?
Denise Crawley

A Photoshop has all the tools to re-create the look of in-camera filters. The sky in our original powerboat source image was flat and bland, as you can see from the left half of the screenshot. We tinkered under the bonnet of the Gradient tool and used it to make the sky darker at the top. Here's how you can achieve the same effect.

First of all activate the Gradient tool in the toolbar. Click on the Gradient Editor in the top Options bar and select the Foreground to Transparent preset. Click on the Foreground Color icon in the toolbar. Choose a dark blue, and make sure that it is darker than the blue sky in your source image. Create a new layer in the Layers palette. Select the Linear Gradient option and draw upwards on the new layer to add a gradient to it. All being well, the sky will



You can easily create a dark and moody sky with a little help from the Gradient tool

now darken moodily towards the top of the screen.

You can fake the effect of other filters by changing the gradient type. The Radial Gradient on a Foreground to Transparent setting makes the image go darker around the edges, creating a vignette effect.

Have the last word

Q I'm trying to promote my photography by mailing it to various companies. Have you any tips on making it easier for viewers to find out more about me?

Darren Eldred

A The best way to get a potential employer to associate your work with your good self is to talk to them. How? Well for starters you'll need to have a

microphone plugged in. Open the image you want to share and hold down the mouse over the Notes tool icon in the toolbox. You'll get a pop-up menu showing the Audio Annotation tool. Select that tool and click anywhere on the main image. The Audio Annotation box will appear. To record a message for your potential employer click the Start button and start chatting. Press Stop when you're done. You'll notice a little yellow speaker icon is visible on your image. Click this to hear your message!

You have to save a file as a PSD or a TIF. Make sure you tick the Annotations box in the Save Options section. If you save your file as a JPEG the annotation won't be included. To see audio annotations in action, open Audio.tif on the CD. Click on the audio icons to hear the dulcet tones of George Cairns. Because annotations are part of Photoshop's Extras, their little icons won't appear on any prints that are made of your images.



Make yourself heard wherever your image ends up by leaving an audio annotation lurking around the file!

Online Resources



If there's something you want to create in Photoshop but you're not sure of how to go about it, pay a visit to the Photoshop 101 website. In addition to free tutorials, you'll also find a damn fine selection of tips that will help you in your endeavours. Head over to www.photoshop101.com

Clashing preferences

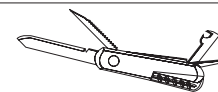
Let everyone play nicely

If you run two versions of Photoshop (like CS2 and Elements 4.0 for example), then you might find that CS2 will refuse to open. This is due to a clash of preference file settings. But not to worry, it isn't a permanent hassle. You can solve the problem by holding down Ctrl+Shift+Alt (PC) or Cmd+Shift+Option (Mac) when you open CS2. You'll see a dialog box appear that will ask you if you want to 'Delete the Adobe Photoshop Settings File'. Click the Yes button and the package will open, though you need to be aware that you will lose any of your saved workspaces.



Play it straight

Get in line



When drawing with a tool like the Gradient tool (as in the Faking Filters question, above), it can be quite tricky to draw in a perfectly vertical or horizontal line. This means that you will end up with gradients that have a tilted horizon. Hold down the Shift key as you draw with the Gradient tool and this will constrain the cursor to draw a straight horizontal or vertical line.



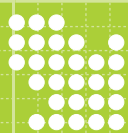


PHOTO FIX

Send in your troublesome images for us to fix...



Send your problematic photos on a CD to:

**Photo Fix, Photoshop Creative, Imagine Publishing,
Richmond House, 33 Richmond Hill, Bournemouth,
Dorset BH2 6EQ**

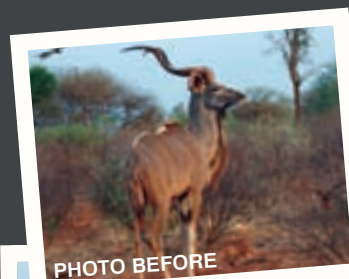
Unfortunately we cannot return CDs

Background blurring

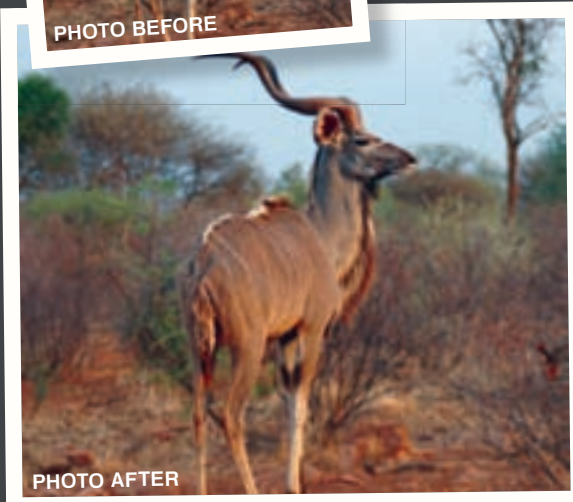
Follow these easy steps to make your foreground object more prominent

Successful photos all have a strong focal point that leads the eye into the image and provides a point of interest. Trouble is, if your object is in front of a busy background it's going to get lost. It is possible to remove an object from a document and put in a new background, but unless you're a dab hand with matching lighting (or are just lucky), the object won't look natural. Don't give up, though – Photoshop's selection and blurring tools are the solution for unwanted or obtrusive

backgrounds. Blurring a background will soften it and divert attention to where you want it to be. You are effectively simulating depth of field, where your subject appears in sharp focus while the unwanted areas are more blurred. This depth of field technique is especially suitable for wildlife photography or images featuring people in front of backgrounds that are not important to the composition. We'll be looking at faking depth of field in more detail in another issue, but for now, here's a quick way of making sure your subject is always in the spotlight.

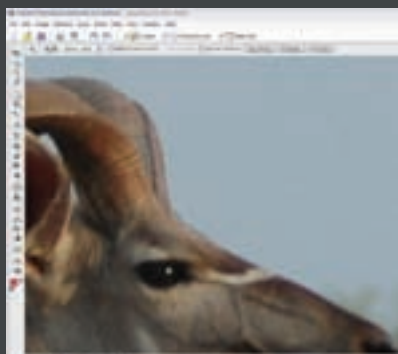


Blurring a background slightly can really help bring an object into the limelight

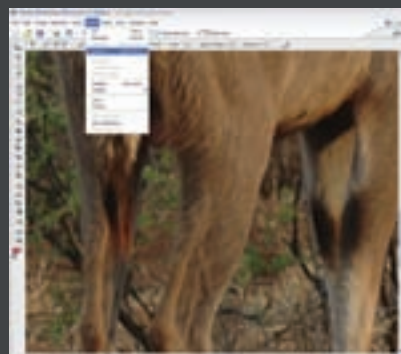


SELECTIVE ENHANCEMENT

Use depth of field to enhance a foreground object



01 Select the subject First open your document and create a duplicate layer of your image. Pick the Magnetic Lasso and enter 2px in the Feather box. This will give a softer edge to your selection and make it merge with the background better. When selecting the image, be sure to zoom in to make the selection more precise.



02 Inverse it Because you are using the Lasso, you can hold down Shift to add a place you missed, or hold down Alt (PC) or Option (Mac) to remove part of the selection. Once you arrive back at the starting point and have finished your selection, choose Select>Inverse and your background will become the selected part instead of the foreground object.



03 Background blur Go to Filter>Blur>Gaussian Blur to blur the background. Use the Radius slider to adjust the amount of blur. For this particular image we chose 5, but this will obviously vary. You have now created a depth of field effect, which enhances the object in the foreground and pushes the background even further back.

Tool School



A noisy solution

 If the background appears too flat, select Filter>Noise>Add Noise to pep it up. Any fuzziness from the background that may overlap the subject can be removed using the Eraser tool.



RESOURCES

The best online sources for those who are always keen to learn more about Photoshop...

DESIGNS BY MARK

www.designsbymark.com

Designs by Mark is full of written and QuickTime Photoshop tutorials to help get you up to speed with the program. The written tutorials are in a downloadable format, which makes it easier for you to refer to as and when you need. However, the video tutorial section is the main strength of this site and provides an array of lessons on Photoshop. Of course, the great thing about video tutorials is that you can see exactly what someone is doing, which makes them an excellent learning tool. There's also a helpful collection of tips, the newest one concentrating on bringing focus to the foreground in photographs by creating more depth of field. The lessons are aimed at people of various Photoshop abilities, and the subjects range from texture and text effects to retouching photographs. Mark has kindly allowed us to include some of his video tutorials on this issue's disc, so use them now!



VOIDIX

www.voidix.com

This great site is divided up into Beginner, Intermediate and Advanced areas and features numerous tutorials dedicated to Photoshop. Topics include text effects, special effects and interface effects. Some of the tutorials seem a bit random (such as creating a Walkman) but the techniques covered will help you in other designs. For those who are new to Photoshop, Beginner's Corner is ideal for learning the software's tools. Alongside the tutorials there are images, forums and products. This site is excellent if you're interested in interactive uses for Photoshop, and is particularly useful if you want to create graphics and then use them in other programs such as Flash.



ENTHEOS

www.entheosweb.com/photoshop/

Entheos contains a delicious bevy of tutorials to create some interesting effects, including rain and torn paper. There are also more general tutorials focusing on areas such as collages and retouching photographs. The really nice thing about this site is the content isn't just limited to graphic design, because there are many handy web design tips if you are interested in creating interactive work in Photoshop. Particularly relevant are the tutorials on designing and slicing a web layout. There are plenty of design ideas you can try in your own artwork and there are also lessons dedicated to other computer software if you want to increase your knowledge even further.



EYE DIGITAL EMOTION

www.idigitalemotion.com

Learn how to create a whole range of stunning artwork relatively easily with the help of this site. Containing tutorials for Photoshop 7, CS and also ImageReady, the site covers a range of topics including airbrushing, photo manipulation and background creation. Instead of using small images to illustrate each of the steps, the tutorials contain links to separate pages showing you an enlarged image of each step, making it much easier to see exactly what you need to do.



NEW TUTORIALS

www.newtutorials.com

The New Tutorials website is split into Photoshop basics, photo manipulations, textures, backgrounds, web graphics and text effects. There are particularly interesting tutorials on areas such as photo sketch effects and creating night vision. The most popular tutorials have their own dedicated section, which you may wish to work your way through and look for design ideas to use in future projects. Rather than focusing on random tasks, useful techniques are covered, such as blending styles and colour masking. Don't neglect the section labelled 'Other' as more intriguing techniques can be found here, including how to create some heavenly wings or colour a pencil sketch. And if our interview on page 15 has inspired you to be the next eBoy, look at the pixel art tutorial in the beginners' section.



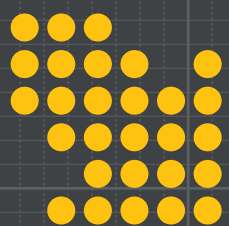
PHOTOSHOP WIRE

www.photoshopwire.tripod.com

Photoshop Wire has searched the internet for the best tutorials and brought them all together. There is a great catalogue of tutorial groups to choose from where you are bound to find the answer to your query. The topics include Animation and Interactive work, Photoshop Elements, Colour Correction, Layers and Channels, Photo Retouching and Scanning Techniques. What more could you ask for? In addition to this, Photoshop Wire lists great plug-ins available to download and even more tutorials to choose from.







creative reviews

We review the best hardware and software products that are the perfect accompaniment to your Photoshop creations



Hardware review

ScanMaker 1000 86



Software reviews

Total Training DVD 88

Black Magic 89



Book reviews

Landscape 90

DVD Art 91

Filter Effects Cookbook 91

Adobe Photoshop Elements 4 in a Snap 91



Microtek ScanMaker 1000XL

"This beast of a machine will do pretty much any scanning task you can chuck at it"

CHECK IT OUT! | VISIT US ONLINE AT WWW.PSHOPCREATIVE.CO.UK

HARDWARE

Microtek ScanMaker 1000XL

info

COMPANY

Microtek

WEB

www.store.microtek.com

PRICE (SSP)

£1999.99
without TMA

£2199.99 with TMA

OPERATING SYSTEMS

PC and Mac

MINIMUM REQUIREMENTS

Windows 98SE,
2000 or XP
Mac OS 9 and OS X
version 10.2 to 10.4

Professional results from a beast of a large format scanner



Before we begin, we have to make clear that if you only want to scan in the occasional photo, this model is not for you. With the ScanMaker 1000XL, Microtek has come up with a scanner that boasts the world's largest format and which can do pretty much anything. As such, it's a pretty hefty machine but is thankfully quite simple to use and can easily be hooked up to a PC via USB or a Mac with a FireWire cable. The software is also easily installed and very self-explanatory.

There are so many features of this scanner to mention, including the Optical Character

Recognition and Advanced Image Correction. Although the scanner is available with the Transparent Media Adaptor (TMA), it is possible to buy a model without. However, both models feature the Kodak DIGITAL ICE Photo Print Technology. This technology, along with the ColoRescue, makes it the first photo reconstruction and restoration solution combined scanning system. The DIGITAL ICE Technology enables what would seem to be irreparable damage to a photo (cracks, tears, creases and scratches) to be reconstructed in

relatively little time. Colours can be returned to their original vibrant tones using the scanner's exceptional restoration facility, ColoRescue. The ScanMaker 1000XL is so versatile that this feature is applicable to both prints and film (with the TMA). It is possible to sharpen only the lightness channel using the Unsharp Mask filter. Any adjustments you make can be easily observed in the Preview window.



TAKE A CLOSER LOOK...

The scanner and software under the microscope

In addition to the scanner itself, there are a raft of options and settings that help you enjoy optimum results from this incredible machine



Setting white and black points

The scanner software's Advanced Image Correction is packed with features to help you get more from your scan, such as setting white and black points.



See more clearly

The Cursor Auxiliary Lines option under the Preferences menu allows you to see the area you are marking out more accurately.



Range of filters

The supplied ScanWizard Pro software handles most image-editing tasks you may need, and even comes with a range of effects that can be applied.

Catering for every occasion, this high-resolution, flatbed scanner offers high performance, even when scanning at larger sizes. The optical resolution of the scanner is 3200dpi, making it the highest-resolution flatbed scanner available that is capable of scanning tabloid-sized images. It also produces incredibly smooth tonal values, and greater image detail in the shadows and highlights makes the scans appear of extremely high quality. All of this ensures that the scans represent the originals even more closely.

Another of the scanner's main strengths is how it speeds up workflow. For example, you can use the batch scan facility to scan multiple photographs. Each of the jobs can be managed separately, each with their individual settings. This is definitely a big time saver, especially when the scanner is shared among a group of people. Any custom scan job layouts that you use can also be saved for later use, speeding up production even further.

There are multiple ICC and ColorSync-compatible profiles to choose from, and the Microtek Scanner Profiler included in the package calibrates your scanner accurately. Imperfections caused by light reflections are also eliminated, dramatically improving your digital images. It is ideally suited to environments where a large number of people need to use it, such as an office, due to the LANShare network software, enabling it to be shared over a local area network.

Along with the 12" x 17" scan bed, Microtek has created a scanner that is also exceptionally fast and robust. The software can be opened separately or by using Photoshop's Import menu. If opened in Photoshop the Scan button appears, but if it is opened in standalone form the Scan button will instead

A MULTITUDE OF FEATURES

If you want to get even more functionality from this sturdy scanner, invest in the Transparent Media Adaptor to easily transform it from a reflective scanner to one that can cope with transparent images such as negatives, X-rays and slides.

Hard-wearing The robust build of the scanner makes it durable and long-lasting.

Giant scan bed If you want to scan images of a larger size (measuring up to 12" x 17"), this is the scanner for the job.

Transparent behaviour The ability to scan negatives and transparencies makes this the scanner of choice for anyone backing up their photo archive.

appear as Batch, as it will be working in Batch mode. ScanWizard Pro, the software package, offers various professional options and colour commands. Also included with the scanner is the Adobe Photoshop Elements 3.0 software for PC only. The scanner is compatible with the iMac and Power Mac systems from OS X 10.2 to 10.4 and Windows 98SE, 2000 and XP.

As you'd expect (or at least hope) from a product with this price tag, the ScanMaker offers an awful lot to users. First of all it has the capacity to scan images that measure up

to 12" x 17", which makes all the difference if you're working professionally. Then you have all the options for scanning transparencies and negatives. One thing that did surprise us is the noise generated by a scan. It sounds like a disco whoop, and is most unexpected. But it's forgivable when you see the quality of the scans. Colours are crisp, edges are defined – the whole thing is very sublime.

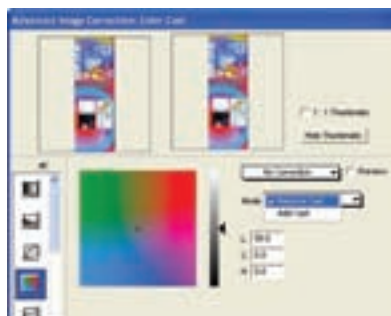
Okay, so you could buy a car for the price of this scanner, but its host of features puts it head and shoulders above other models.

"ALONG WITH THE 12" X 17" SCAN BED, MICROTEK HAS CREATED A SCANNER THAT IS EXCEPTIONALLY FAST AND ROBUST"



Range of accessories

Not only is the Microtek Scanner Profiler and ScanWizard Pro software included, Photoshop Elements 3.0 is also thrown in.



Remove colour casts

The scanner hardware is really impressive and the software features elements such as removing colour casts.



Restore damaged images, even negatives

One of the most outstanding features of the scanner is the DIGITAL ICE Photo Print Technology, which fixes images with scratches, tears or smears.

PROS

- Available for both PC and Mac
- Restores damaged photographs
- Impressive image correction feature

CONS

- Quite pricey
- Even more expensive if you want the TMA

VERDICT

8.5

Not the most affordable scanner but if you want a multitude of features, it's hard to beat



HARDWARE

info

COMPANY

Total Training

BUY IT FROM

CareerVision
www.civision.co.uk

PRODUCT

Total Training for
Photoshop CS2

PRICE

£198.58

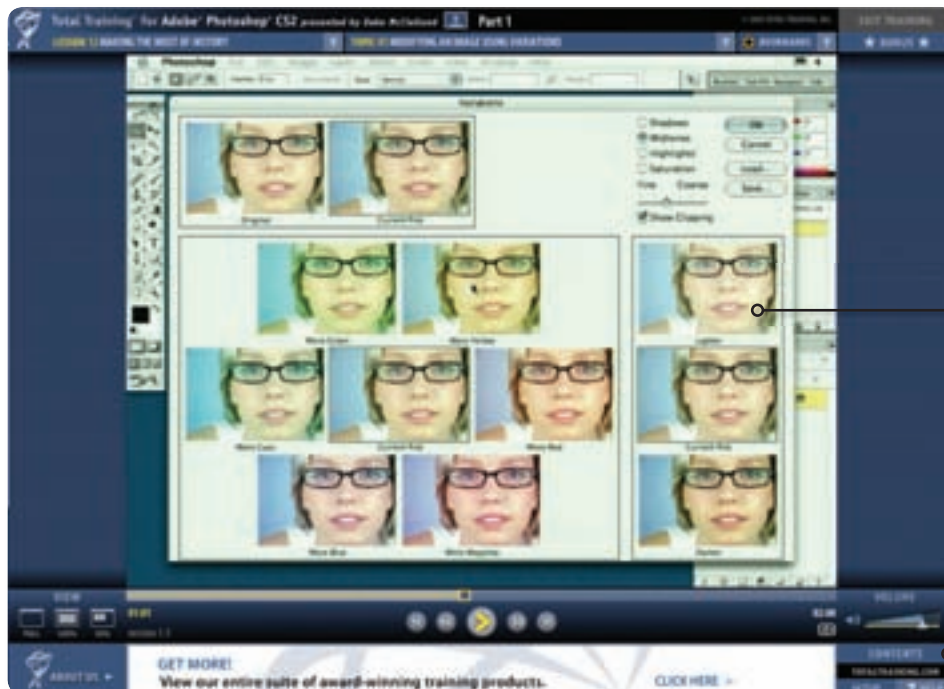
OPERATING SYSTEMS

PC and Mac

MINIMUM REQUIREMENTS

2GHz Pentium,
Windows XP, 2000,
QuickTime 5

Mac OS X, 1GHz,
QuickTime 5



See it all You can see exactly what McClelland's doing in the lessons thanks to the large video screen.

The whole shebang Click the Contents link at any time to access the complete list of lessons for that disc.

Total Training for Adobe Photoshop CS2

Photoshop enlightenment is within your reach thanks to Total Training

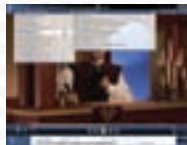


TRAINING DAY

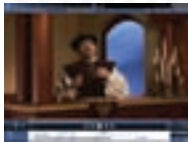
Watch and learn



Eye candy The lessons on the disc are really well presented and it's easy to see what's going on thanks to the big screen.



Navigate the content Even as the video is playing you are able to jump straight to other content and chapters.



Back and forth Use the controls to navigate through the video. If you fast-forward, McClelland sounds like a chipmunk!



The whole package Before you watch anything, install the source files so you can follow the lessons exactly.



Photoshop is a many-layered beast and you could use it for years and still only have tapped about 50 percent of its powers. With CS2, Adobe

raised the bar even more and produced the ultimate program for artists and photographers. With all this functionality at their fingertips, users need a comprehensive desktop resource that holds all the keys to unlocking the program. This is where Total Training comes in.

Total Training gets software experts to produce DVDs explaining the inner workings of Adobe's products. In this case we have Deke McClelland demonstrating what Photoshop CS2 can do. McClelland has written a number of books on Photoshop, lectured around the world and is more than qualified for getting you up to speed with the program. His amiable tone and relaxed manner puts you at ease, so you can get to the business of learning. And there's lots of learning to do – this is a three-disc collection that clocks in at nearly 22 hours!

On first loading the disc you get the choice of installing some project files. This is well

worth doing because it means you can follow the different lessons exactly. Once this is all out the way, you're free to access the video action. This is all housed within an interactive window, where you have the expected controls such as Play, Pause and Fast Forward.

So what do you get in terms of content? All the usual suspects are there, such as layer management, cropping, using channels, sharpening images and working with type. There's obviously CS2-specific content for tools such as Vanishing Point and Smart Objects, and there's even bonus material in the shape of imagery from iStockphoto and Photospin.

Seeing how something works is definitely the best way of learning, which is why this product and the Total Training DVDs in general are so successful. You instantly trust McClelland, and with good reason – he provides the necessary information for becoming a better Photoshop user. We were so impressed with the DVD that we teamed up with CareerVision to offer a special reader discount. When you quote the code PSC0206C, you'll receive a 15% discount. Offer ends 16 March 2006.

PROS

A quick and enjoyable way of learning new Photoshop skills

CONS

Nothing really – you get good quality instruction

VERDICT

9.5

If you feel like you want to really get to grips with Photoshop, this is the DVD for you

SOFTWARE

info

COMPANY

Neural Tek

WEB

www.blackmagic-color.com

PRICE

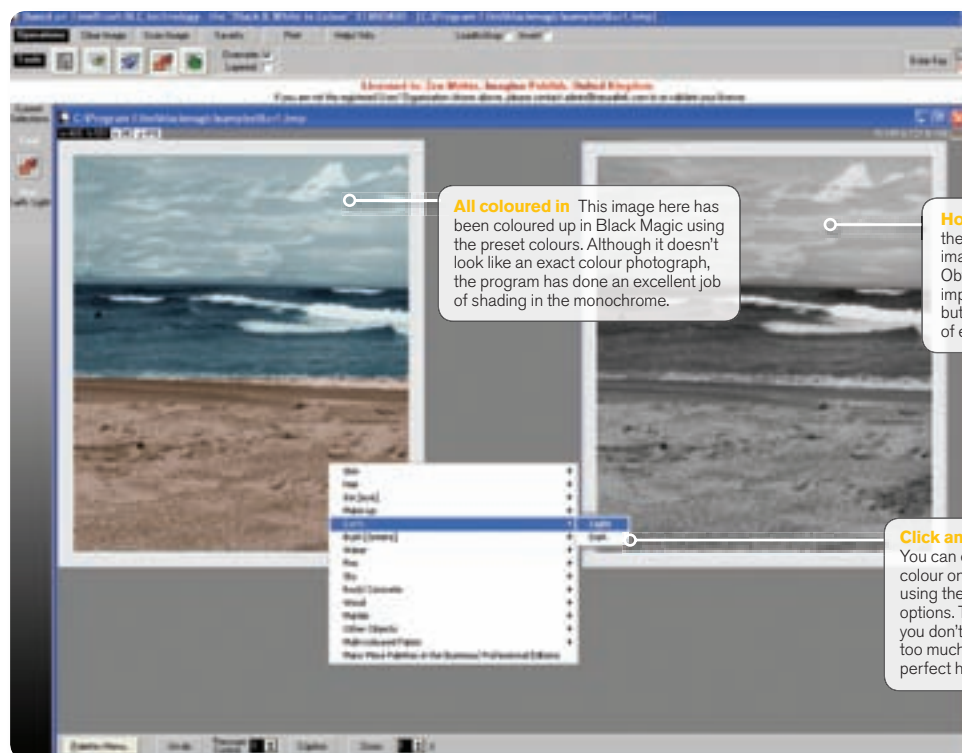
Home Edition
£22 (\$39)

OPERATING SYSTEM

PC only

MINIMUM REQUIREMENTS

Windows 95, 98,
ME, 2000 or XP



All coloured in This image here has been coloured up in Black Magic using the preset colours. Although it doesn't look like an exact colour photograph, the program has done an excellent job of shading in the monochrome.

How it was before This is the original black-and-white image that we applied colour to. Obviously it wouldn't have been impossible to do in Photoshop, but Black Magic offers a little bit of extra leeway and help.

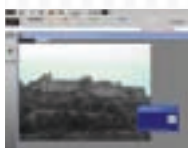
Click and apply You can easily paint colour onto a photo using the preset colour options. This means you don't have to worry too much about picking perfect hues.

Black Magic

Take the quick route to adding life to your black-and-white photographs by using a little colour magic

DETAILS

The key features...



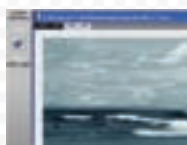
Magic Touch paint tool This tool allows you to click in an area and then colour will gradually appear before your very eyes. In fact, it appears as if by magic, hence the name!



Extensive palette menu Select the best colour for the task from the wide ranging colour palette, including sets such as Makeup for colouring people or Earth and Wood for landscapes.



Quick selections The tools can quickly be accessed from the bar at the top of the window.



Add colour manually Use the Smart Paint-Brush tool to manually paint colour.



Adding colour to black-and-white photos by hand is often a labour of love that easily eats up hours of your time.

But if you're after a quick way

of bringing colour to monochrome shots, Neural Tek has the answer with Black Magic. Based around straightforward tools, you can simply right-click an area to bring up a palette with over 70 preset colours. These are split into different categories, all of which are further categorised. For example, if you were colouring the sky, the palette menu contains five different sky shades such as 'Clear Day 1' or 'Dusk/Dawn Gold' for you to choose from.

The colouring process in Black Magic consists of first selecting the tool you want to use to colour with and a colour to apply. The Selection Paint tool is used to draw a rectangular marquee that fits as closely around the main area you want to apply the colour to. Once you let go of the selection the chosen colour will be applied. As with most imaging software, mistakes can be easily rectified either by pressing Undo or by manually rubbing away the colour using the Eraser tool. For a really quick method, the Magic-Touch tool is

ingenious in the way it allows you to select a region and then click to watch it gradually transformed into colour.

If you do prefer painting your colour on manually, the Smart Paint-Brush tool allows you to alter the shape and size of the brush. This is especially important when working on smaller areas that require more detail. This tool is advanced in the way it can tidy up edges of your image without smudging the colours. The ability to zoom also helps when completing such tasks.

As the program is so easy to use, it can get in a bit of a pickle when applied to very complicated or large images. However considering the price of Black Magic, its capabilities far exceeded our expectations. The results were good and it was easy to follow. We tested the Home edition, but you can plump for a Professional edition that includes extra features such as being able to adjust individual red, green and blue light controls and a Quick Brush Selector which shows you the most commonly used brush types and sizes. The Home edition is still packed with features and to be able to add colour to photographs with such great ease for under £25 is great!

PROS

- Great value for money
- Clearly laid out interface

CONS

- Only available for PC
- Not as suited to large scale, complex images
- Lacks masking tools

VERDICT

8.5

Black Magic enables you to effortlessly apply colour to black-and-white images



BOOKS

The World's Top Photographers: Landscape



Astounding photography from the best in their field



his book is suitable for amateur and professional photographers or simply anyone who can appreciate a great image. Showcasing the finest

in landscape photography, the images are truly breathtaking. Each of the artists has written about where they get their inspiration from, how the photographs were taken and a bit about their setting. There are lots of great techniques packed into the vast volume for you to use in your own photographic work. We particularly enjoyed seeing how silhouettes against dramatic skies can produce truly stunning photographs, most notably in the work of Tom Mackie.

When you're dealing with a book that is based around images, it's important that you can actually see the images and thankfully that's not a problem here. The photographic masterpieces are all displayed large, so none of their dramatic effect is lost. Because the photos are presented so clearly, you can really appreciate the work that has gone into the composition in order to create a sense of mood and feeling. But the best thing about this book is that nature is accessible to everyone – so use it to get inspired and have a go yourself!

info

AUTHOR

Terry Hope

PRICE

£16.99

PUBLISHER

RotoVision

ISBN

2-940361-01-0



Colour brilliance Marvel at the array of nature's beautiful hues. The images look almost fantastical.

Motion captured The photographs are not only beautiful; many convey real power and force.



YOUR KEY TO LANDSCAPE PHOTOGRAPHY

Get inspired and then have a go yourself



Emotion and drama Many of the images in the book capture moments perfectly, emphasising motion and also mood.



Fantastic full-page images Admire the photography in all its splendour. Some photographs even get their own page so you can really appreciate them.



Artist biographies Alongside a showcase of artists' work, there is a biography for each explaining their past and elaborating on their images.



The beauty of nature The settings chosen for the photographs are spectacular and emphasise the brilliance of the natural world.



Masters of black and white The colour images really are dazzling, but the black-and-white photography is equally as powerful and poignant.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

DVD Art

Great graphic design in a form that is familiar to us all



info

AUTHOR

Charlotte Rivers

PRICE

£20.00

PUBLISHER

RotoVision

ISBN

2-940361-08-8



Minimalist, typography based, Manga, photographic and just plain crazy designs are scattered throughout this

very entertaining read. If you've never really thought that much about what you put on your DVD inlays, a read of this will make you aware of the amazing selection of design possibilities in DVD design. It's very interesting to see the different ways artists have approached designing for the DVD medium and to judge which suits it best. Anyone interested in film or music can find out about the design for their favourite band or director's DVD artwork, and the practical considerations of DVD design are also covered. A really nice section is the one dedicated to originality in DVD design, where the packaging is made to look like something other than a DVD case.

DVD Art is an ideal book for those who love innovations in design and will also serve as inspiration for anyone who wants to do more than plonk a bit of text on their own inlays.



Expert interviews Find out all the inside information on DVD design from people who know best.



A LESSON IN INLAYS

Take the road to inlay nirvana



Music and movie magic Find out about the DVD design for some of the most iconic films and bands, and see where the inspiration came from.



Unusual approaches The designs featured in the book are far from standard, pushing the boundaries of design to be truly innovative.



Fine artwork It is important to be exciting and inventive in design, but equally essential for the artwork to be attractive, as seen here.



DVD disguise In the design for the Memento DVD case, it has been made to resemble a police file folder. True innovative design at its best.

info

AUTHOR

Roger Pring

PRICE

£17.95

PUBLISHER

Ilex Press

ISBN

1-904705-67-7

Ilex Digital Studio: Photoshop Filter Effects Cookbook

A comprehensive and enlightening guide to achieving filter brilliance

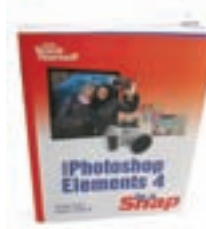


The filters that ship with Photoshop are not always used to their full potential because not enough time is spent exploring their many features. But once understood, they are an incredibly useful part of Photoshop that create great effects and bring artwork to life. Filters are not just used to construct radical effects; they can also help correct common photographic problems, all of which is explored in this exceptionally useful reference guide. The information is presented in an easy-to-follow format – basically step-by-step instructions that show how to construct specific effects. A very informative introductory section explains each family of filters in detail, including what they're best used for and how to get jaw-dropping images. Each filter begins with a 'How it works' box, which talks through the thinking behind the filter, so you get a thorough understanding of how it can best be applied to images. You then get a walkthrough on creating a specific effect with a filter. The colour screenshots make the information easy to follow and help make this title a valuable desktop resource you will refer to again and again.



Adobe Photoshop Elements 4 in a Snap

Take the fast track to the most important Elements 4 information



info

AUTHORS

Jennifer Fulton and Scott M Fulton III

PRICE

£17.99

PUBLISHER

Sams Publishing

ISBN

0-672-32850-X

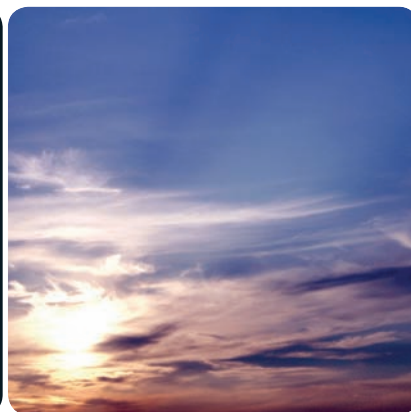


Based around a series of lessons, this book manages to cover a wide range of subjects relevant to Elements users in a very

readable fashion. Whether you want to learn about importing images from your digital camera or about more challenging topics such as colour management, this guide has it covered. A balanced mix of annotated diagrams helps to illustrate the key concepts, and all the main terms are clearly described. In fact, you could use this book to teach yourself how to use Photoshop Elements 4. It could benefit from more colour images – because the ones included do a great job of clearly illustrating a point. A great strength of the book is the tips and notes which draw your attention to areas of the program that you may otherwise miss. Also highlighted are the subjects you should understand and where they can be found in the book before you try to tackle a certain section. This is definitely a worthwhile read to get to grips with the key areas of the program.



Enter our
challenge and
see your work in
the magazine!



HOW TO ENTER

 Go to the Readers' Challenge folder in the Tutorials section on our CD and access the images. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about what you've created, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EQ

Readers' Challenge

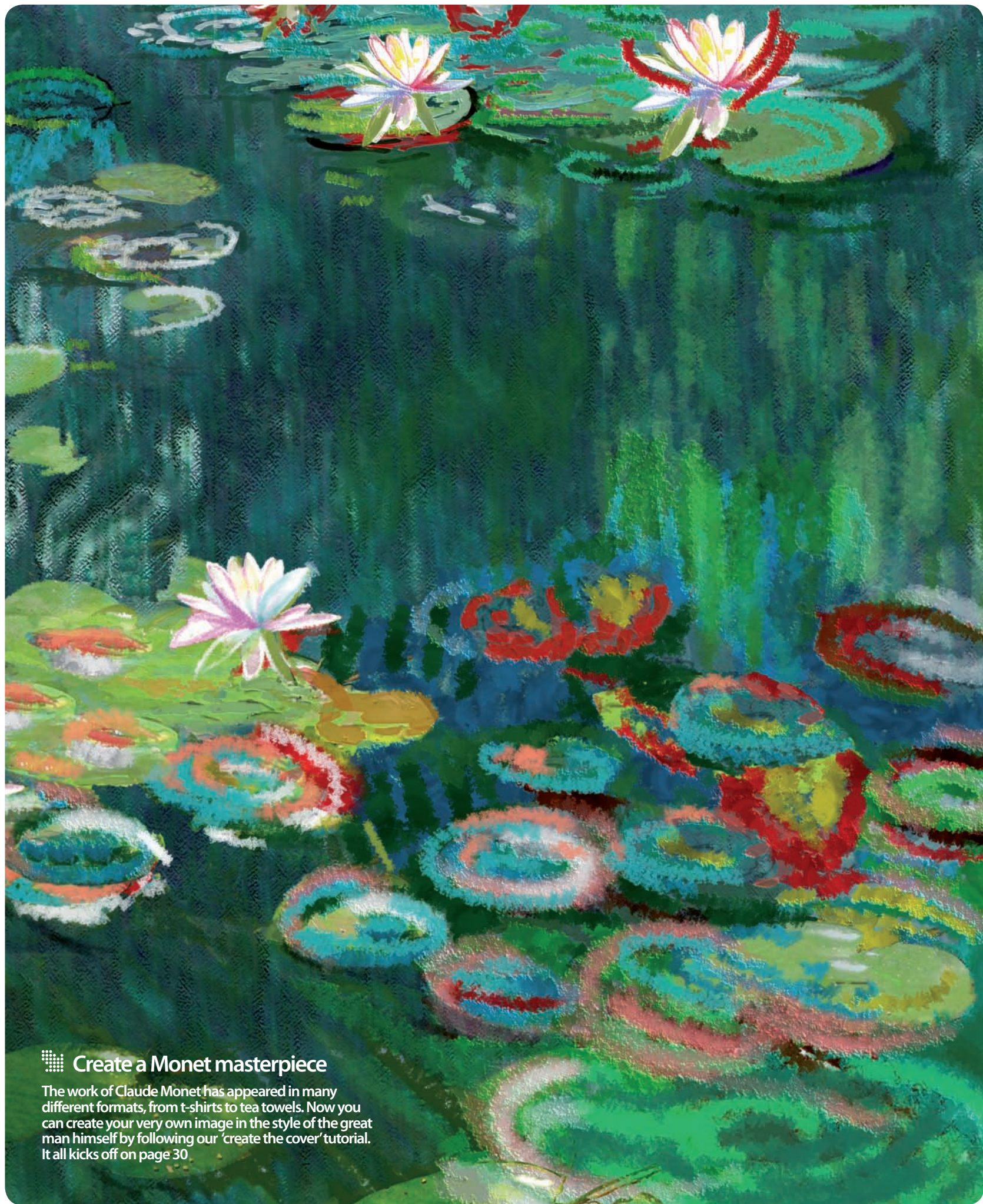
Let your imagination do the talking with another creative challenge



You all know the score by now – this is the part of the magazine where we want you to show us what you can do in Photoshop. We've provided more images this issue that are crying out for someone to show a bit of TLC by transforming

them into a piece of art. As ever, you are free to do absolutely anything you want with these images. All we ask is that you use Photoshop somewhere along the line. And please don't feel as though you have to just stick with the photos we've provided. There's nothing wrong with mixing them up with your own pieces, or merging them with other content on this issue's disc. Try putting what you've learnt about paths (page 36) to good use and create outlines and filled shapes from the penguins or boat. Maybe create a composite from the rock, boat and penguin images. Add drama to the rock photo by replacing the sky. It's completely up to you – the more creative you get the better. And remember, there are no deadlines so you have as long as you like for submission.

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT PCR@IMAGINE-PUBLISHING.CO.UK. UNFORTUNATELY WE CAN'T RETURN CDS



Create a Monet masterpiece

The work of Claude Monet has appeared in many different formats, from t-shirts to tea towels. Now you can create your very own image in the style of the great man himself by following our 'create the cover' tutorial. It all kicks off on page 30